

**CAMBRIDGE
THEATRE**

Under the direction of Tom Arnold
and Emile Littler

Billy LIAR

BY

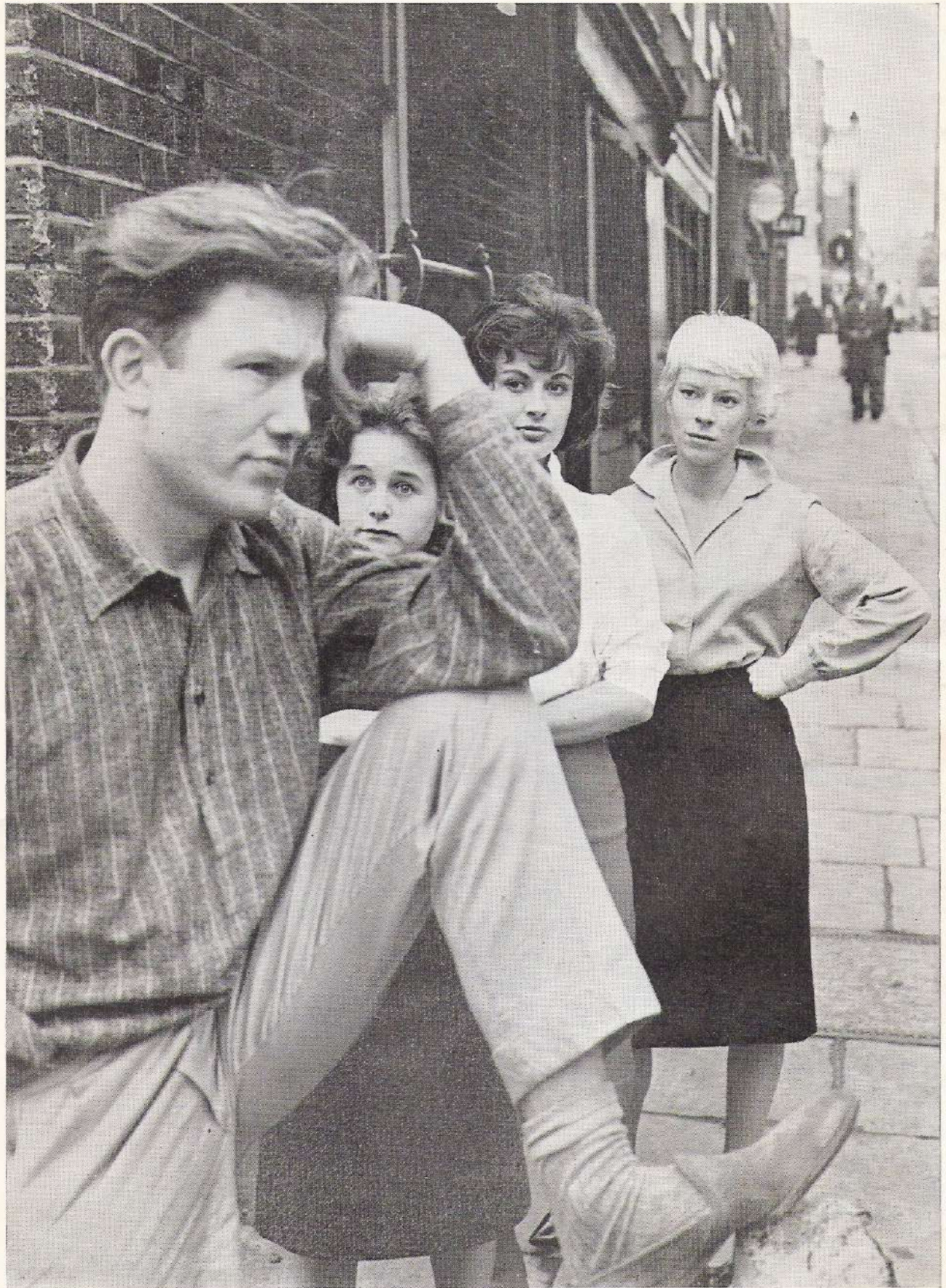
KEITH WATERHOUSE

AND

WILLIS HALL

PROGRAMME
ONE SHILLING

English 1973



THE CAST

ALBERT FINNEY, born in Salford, studied at R.A.D.A., where he won The Emile Littler Foundation Prize. He joined the Birmingham Repertory Company and was invited by Charles Laughton to play in "The Party." He went to Stratford-on-Avon last season where he played Lysander, Edgar, and took over the role of Coriolanus for Sir Laurence Olivier for six weeks. He created the part of Ted in "The Lily White Boys," directed by Lindsay Anderson, and has just completed his first starring part in the film version of Alan Sillitoe's "Saturday Night — Sunday Morning."

MONA WASHBOURNE trained as a pianist at the Birmingham School of Music. She first appeared in London at the Westminster Theatre in "Mourning Becomes Electra." In 1945 she played Miss Barnes in "The Winslow Boy" at the Lyric Theatre and in the film. A number of plays followed including "Ring Round the Moon," "Hippo Dancing," "Fanny," and "Morning's at Seven." She went to New York in 1957 to play Cherry May Waterton in "Nude with Violin" with Noel Coward.

GEORGE A. COOPER was born in Leeds and is married, with a son. His first theatre training was at Theatre Workshop, under Joan Littlewood, from 1949 to 1955, during which time he appeared in "The Good Soldier Schweik," "Volpone," "Arden of Faversham," and other plays. In 1956 played in "The Threepenny Opera," and has made films (including "Hell is a City") and a number of TV. plays including this year's Shakespearean History Cycle "The Age of Kings," for the B.B.C.

JENNIFER JAYNE was born in Yorkshire. After training at R.A.D.A. and Italia Conti's, she began her professional career at 16. After approximately five years of doing "bits and pieces" in the theatre, films, and cabaret, she played Hedda Tell in the "William Tell" TV series. She had leading parts in "Robin Hood," "Lancelot," "Ivanhoe," "Invisible Man," "White Hunter," "Sword of Freedom," "Danger Man," and A.T.V. suspense series and in "Meeting with Johnny" for the B.B.C.

ETHEL GRIFFIES was born 82 years ago. Her biography, which occupies two pages in "Who's Who in the Theatre," includes appearances with Ellen Terry and George Edwardes' Company. She did a great deal of work in America where, in 1957, she appeared with Ruth Gordon in "The Matchmaker." She returned to England in 1958.

ANN BEACH was born in Wolverhampton and started singing with the B.B.C. at the age of 12. She won a scholarship to R.A.D.A. at 16. After touring and TV engagements, she played the name part in Emyln William's play "Beth." She joined the Theatre Workshop Company and played in "A Christmas Carol" and "Fings Ain't Wot they Used T'be" before appearing as Miss Gilchrist, the social worker, in "The Hostage" at Wyndhams Theatre.

TREVOR BANNISTER trained at London Academy of Music and Dramatic Art and started work with the Arts Theatre, Salisbury. This was followed by seasons at various well known repertory companies and a tour with "Spiders Web." He recently appeared in the "World of Suzie Wong" at the Prince of Wales. He has appeared in several films and his recent appearances on TV include "Honeymoon Deferred" and "The Secret Kingdom."

JULIET COOKE, born in Derbyshire, trained at Esmee Church School and toured with the Northern Children's Theatre. Was a member of the Old Vic Company touring the U.S. and Canada and then continued with them in London. She has earned high praise with the critics for her Emma Popham in "The Magistrate" and Dorinda in the Dryden-Purcell version of "The Tempest." She has played various leading roles on TV in such plays as "Gallows Glorious," "Carrington, V.C.," "P. & O." and "The Age of Kings."

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★ ★ ★

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CAMBRIDGE THEATRE

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Licensed by the Lord Chamberlain to and under the direction of
TOM ARNOLD and EMILE LITTLER

OSCAR LEWENSTEIN

(For Oscar Lewenstein Plays Ltd.)

presents

BILLY LIAR

by

KEITH WATERHOUSE and WILLIS HALL

Adapted from the novel by KEITH WATERHOUSE

Directed by **LINDSAY ANDERSON**

Designed by **ALAN TAGG**

Lighting by **PETER THEOBALD**

First Performance at this Theatre : Tuesday, 13th September, 1960

MONDAY to FRIDAY at 8.0

SATURDAY at 5.30 and 8.30 MATINEE : THURSDAY at 2.45

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BILLY LIAR

Characters in order of appearance :

Florence Boothroyd	ETHEL GRIFFIES
Geoffrey Fisher	...	...	...	GEORGE A. COOPER
Alice Fisher	...	...	...	MONA WASHBOURNE
Billy Fisher	...	...	...	ALBERT FINNEY
Arthur Crabtree	...	...	...	TREVOR BANNISTER
Barbara	...	...	...	ANN BEACH
Rita	...	...	...	JULIET COOKE
Liz	...	...	...	JENNIFER JAYNE

The time is to-day

The play is set in Stradhoughton, an industrial town in
the North of England

ACT 1

Saturday Morning

INTERVAL

ACT II

Afternoon of the same day

INTERVAL

ACT III

Later the same evening

Photographs of this Production by LEWIS MORLEY
Children's Choice announcer kindly recorded by Peter Noble

Scenery built by E. Babbage & Co. and painted by Alick Johnstone Tree by Stage Decor.
 Sound by Stage Sound. Cocktail Cabinet by Windsor Furnishing Co.
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 Spectacles by Stercks Martin. Miss Cooke's hair by Wig Creations. Lighters by Ronson Flowers by Floral Decor.
 Player's Weights Cigarettes donated by John Player & Sons

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Company and Stage Manager	PAUL STONE
Deputy Stage Manager	RAY KELLY
Assistant Stage Manager	PENELOPE SHARP
Wardrobe Mistress	... ..	ELLEN CHRISTIE
Press Representative	... ..	DUNCAN MELVIN (REG. 4562 & SLO. 3155)

For CAMBRIDGE THEATRE

Manager	... ..	JOHN MYTTON
Box Office (J. F. Ball)	... ..	TEMPLE Bar 6056
Public Relations	... ..	PATRICK SELBY

Ornamental Light Fittings in the Theatre Foyer by Dernier & Hamlyn Ltd., Glass and Mirrors by Clarke & Co (Hoxton) Ltd.
 Patrons are reminded that the taking of photographs during the performance is not allowed.
 The Management reserves the right to refuse admission, also to make any alteration in the cast or the programme which may be rendered necessary by illness or other unforeseen causes.

PLEASE DO NOT SMOKE IN THE AUDITORIUM

In accordance with the requirements of the Lord Chamberlain :—(1) The public may leave at the end of the performance by all exit doors and such doors must at that time be open. (2) All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions. (3) Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating it shall be strictly limited to the number indicated in the notices exhibited in those positions. (4) The safety curtain must be lowered and raised in the presence of each audience.

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GEORGE A. COOPER, ETHEL GRIFFIES, MONA WASHBOURNE and ANN BEACH

Photographs taken during Rehearsals by LEWIS MORLEY

ALBERT FINNEY, TREVOR BANNISTER and JENNIFER JAYNE



ALBERT FINNEY
and
ETHEL GRIFFIES

THEATRE CHIT-CHAT

"Flower Drum Song", the Rodgers & Hammerstein Musical Comedy Smash on Broadway, is an established hit at the Palace Theatre.

This novel story deals with the Chinatown area of San Francisco and is based on a very fine novel by C. Y. Lee, which has for its theme the pull of new ideas in the Western World against the old picturesque traditions of the East. "Flower Drum Song", however, is a laughter show and certainly ideal family entertainment for British audiences. Explanation about the title, which may puzzle some, is that in rural townships in China what we would call strolling players are to be found: they sing little songs, often bringing in items of news, their chanting emphasised by the clang of a cymbal and the deft finger tapping on a small drum. This drum—traditionally noted for its decoration with flower motifs—gives these songs their collective title "Flower Drum Songs". There are flower drum songs in plenty—probably several hundreds. Ever since it opened "Flower Drum Song" has been playing to packed houses and has been honoured by Royal visits. A photograph of Princess Margaret meeting the cast is to be seen in this programme.



Princess Margaret met the cast of "Flower Drum Song" when she went back-stage at the Palace Theatre after attending the premiere. She was accompanied by the American director, Jerome Whyte.



**KEITH WATERHOUSE
and WILLIS HALL**

were both born in Leeds in 1929. They were friends as children and, in fact, started their literary careers simultaneously with their first collaboration when they worked together on a youth club magazine in their early teens. This partnership, was unhappily brought to a close by them both embarking on separate collaborations with Her Majesty's Forces. During their respective military services, Waterhouse found time to write many short stories and Hall to write for Radio Malaya.

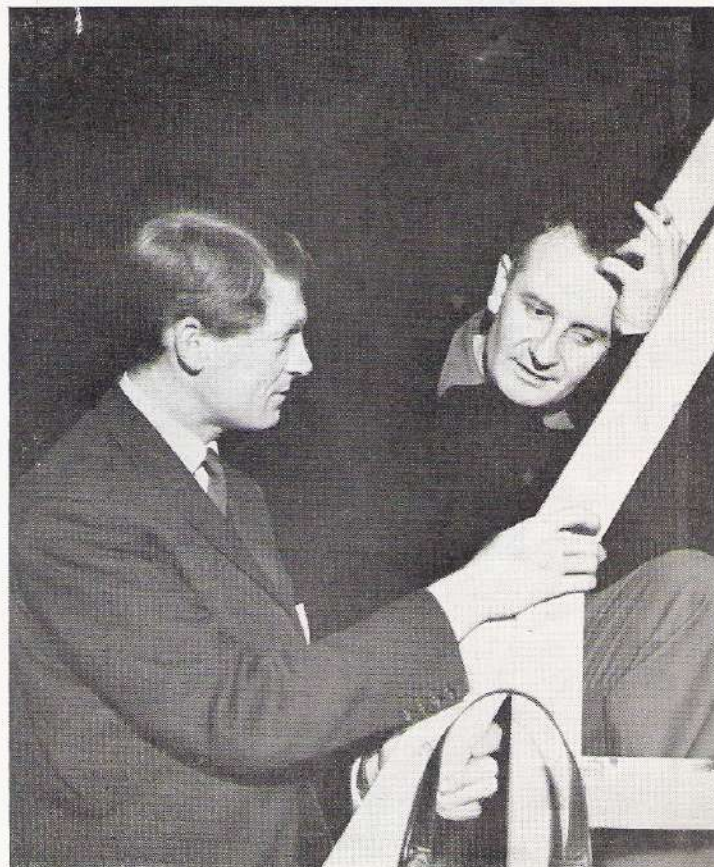
They continued separate careers as writers until they resumed partnership in 1959. By then Keith Waterhouse had achieved prominence with his novels "There Is A Happy Land," and "Billy Liar," and Willis Hall had come into the public eye as a writer for television and with his first West End play, "The Long And The Short And The Tall." They have since collaborated on two further plays, a television play, and two screenplays.

LINDSAY ANDERSON

After working for ten years in documentary films, Lindsay Anderson entered the theatre with his production of Willis Hall's "The Long And The Short And The Tall" at the Royal Court Theatre last year. Apart from several Sunday productions for the English Stage Society, he has since directed "Dispersal" (at the Coventry Belgrade), "Sergeant Musgrave's Dance," and "The Lily White Boys."

ALAN TAGG

has designed numerous West End plays. Most recently "One More River" and "A Majority of One." He has also designed for the Old Vic and Stratford Memorial Theatre. He was associated with the English Stage Company at the Royal Court Theatre from its inception. Amongst other productions, he designed "Look Back in Anger" and "The Entertainer." The present production renews his association with Lindsay Anderson and Willis Hall with whom he previously worked when he designed "The Long and the Short and the Tall."



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