Good

ALDWYCH THEATRE
THE MOUSETRAP
by AGATHA CHRISTIE
30th Year
LONG LIVE THE MOUSETRAP
SUNDAY PEOPLE
"A maveric in gussho, murder, class, red herrings and a bunch of suspects. Miss Christie attes her best cooking and skillfully."—SUNDAY PICTORIAL
"The cleverest murder mystery of the British theatre."—DAILY TELEGRAPH
"What a wily mistress of criminal ceremonies Agatha Christie is. She is like a perfect hostess serving hamloot at a cocktail party."—EVENING STANDRARD
"DESERVELY A CLASSIC AMONG MURDER THRILLERS"—SUNDAY TIMES
"There is none of this bidding of vital facts in Mrs. Christie. It is in this honesty of procedure that puts her so high in the ranks of police novel writers."—I found it a delightful and absorbing entertainment"—SUNDAY TIMES
A long time ago. Never have so many been suspected for so long."—LEAPINE NEWS
"This was first-rate fun, as well as being good theatre"—SUNDAY EXPRESS
"Even more thrilling than the plot is the atmosphere of shuddering suspense. No one brews it better than Agatha Christie"—DAILY EXPRESS
"THRILLING SUSPENSEFUL THEATRE"—SUNDAY CHRONICLE
ST. MARTIN'S THEATRE

PROGRAMME
This Month
COMPETITION

This Month

Theatrical Triminoes

She is like a
LAWRENCE

"A maveric in gussho, murder, class, red herrings and a bunch of suspects. Miss Christie attes her best cooking and skillfully."—SUNDAY PICTORIAL

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"THRILLING SUSPENSEFUL THEATRE"—SUNDAY CHRONICLE
ALDWYCH THEATRE

There can be no other theatre in the world which has two such distinct and diverse past claims to fame as being the home of farce and the home of the internationally renowned Royal Shakespeare Company.

Thus, however, is the case with the Aldwych. During the period from 1925 until 1933 the Theatre housed a series of farces by Ben Travers which have gone down in history as "The Aldwych Farces". They included such familiar titles as A Cup of Kindness, a Bench, a Cup and a Bottle, and The Farces. Among the members of the Company were Tom Walls, Ralph Lynn, Mary Brough, Winifred Shotter and Robertson Hare.

Nearly thirty years later on December 15 1960 the Royal Shakespeare Company from Stratford-upon-Avon took the Aldwych over as its London base. During the next twenty-one years, prior to the Company moving to its theatre in the Barbican, history was frequently made. Memorable productions such as The Wars of the Roses, The Greeks and Nicholas Nickleby immediately spring to mind together with the numerous distinguished Shakespearean productions featuring every well-known actor in the Country. Also during this period the Theatre was the annual home of the late Sir Peter Davenport's World Theatre Season which succeeded against all odds in bringing to London the best of world theatre.

The theatre was originally built in 1905 as a companion to the Strand (which opened in The Waldorf) on the other corner of the block. Seymour Hicks was responsible for running it along with American impresario Charles Frohman. The opening production, Blue Bell was a new version of an earlier Hicks success, Bluebell in Fairyland, and over the next few years a number of other musical comedies were presented frequently featuring Hicks and his wife Elizabeth Terrell.

In 1929, Marie Dressler appeared at the Aldwych and two years later it was the scene of the Stage Society's production of The Cherry Orchard - the first performance in England of Chekhov's play. In the early 1920s names such as Charles B. Cochran, Sacha Guitry, Yvonne Printemps, Viola Tree and Donald Calthrop were all associated with the Aldwych prior to the arrival of the "Aldwych Farces".

From the mid 1930s until the early 1960s a wide range of productions was presented. At the time the theatre was owned by the Abrahams family and for a long while managed under the direction of Prince Littler. Plays included: Lilian Hollman's Watch on the Rhine which starred Diana Wynyard and Anton Walbrook, Alfred Lunt and Lynn Fontanne in There Shall Be No Night, Gertrude Lawrence in Daphne du Maurier's September Tide, Vivien Leigh in Tennessee Williams' A Streetcar Named Desire, Christopher Fry's The Dark is Light Enough, and Peter Sellers in Brazzaville.

The final production before the RSC moved in was, in a way, looking back to the theatre's success in the late 1920s with the popular farce Watch It Sailor.

Now the theatre's history has turned full circle. As when it originally opened in the early part of the century it is now owned by an American - James Nederlander and operated on his behalf by the distinguished British producer - Michael Codron.
ALDWYCH THEATRE
ALDWYCH, LONDON, WC2
Box Office: 01-836 6404
Licensor: NEDERLANDER THEATRES (ALDWYCH) LIMITED
Chairman: JAMES M. NEDERLANDER
Under the Management of MICHAEL GODFREY LIMITED

MICHAEL WHITE
presents
THE ROYAL SHAKESPEARE COMPANY'S
award winning production

ALAN HOWARD
in
Good

a play with music
by
C. P. TAYLOR

with
in alphabetical order:
BENEDICK BLYTHE
FELICITY DEAN
BARBARA KINGHORN
PIP MILLER
NICHOLAS WOODSON

DOMINI BLYTHE
DAVID HOWEY
JOE MELIA
GAY SOPER

Directed by HOWARD DAVIES
Designs by ULTZ
Lighting by
MICHAEL CALF
Production Musical Director
NIGEL HESS

Music Arranged by
GEORGE FENTON
Musical Director
ROGER HELLYER
Associate Producer: NICK SALMON

First staged by the RSC at The Warehouse 2 September 1981
First performance at the Aldwych Theatre 25 April 1982
PLAY NOTES

C. P. TAYLOR (Author)

C. P. Taylor was born in Glasow in 1929. He started writing for the theatre in the early 1960s, writing for a wide range of audiences, community theatre, West End, studio, regional theatre, as well as working in television and radio. Among his plays are Bandits, which was staged by the RSC in its opening season at the Old Vic, 1977, if And A Nightingale Sang, which played at the Queen's Theatre, London, 1980, Bread and Butter. Nottingham and London, 1969, Black and What Musical, Hampstead Theatre Club, 1972, and Shoggoth, Open Space, 1974. Good opened at The Warehouse on the 2nd September, 1981 to critical acclaim. C. P. Taylor died just two months later, on December 9th, 1981.

IMPORTANT DATES


1919 Hitler joins the German Labour Party (GDP) — policies are anti-Semite, anti-Marxist, anti-capitalist, anti-democratic, anti-Versailles.

1920 GDP becomes National Socialist German Workers Party (NSDAP) with 6,000 members.

1921 Hitler becomes leader of NSDAP. Roehm founds the SA — Storm Troops — to protect infant Nazi Party. Exchange rate: 75 marks to the dollar.

1922 Beginning of economic crisis. 400 marks to the dollar. Germany defaults on timber deliveries.


1925 NSDAP reconstituted with Himmler local Nazi official. "Staatswache". Hitler's 8-man body guard. Later becomes "Schatztaster" — SS.

1927 Goebbels and "Gauldick" of Berlin. Official army ban SA.

1928 Elections: NSDAP 29.8%, Centre Party 15.1%, Nazis 2.8%. (NSDAP 815,000 votes — 12 members). Goebbels enters the Reichstag.

1929 Himmler appointed head of SS, Wall Street Crash — Europe affected by slump.

1930 Elections: NSDAP polls 6,499,600 vote — 117 members. 100,000 SA now in official army.

1931 Heidrich joins SS and creates an intelligence service — the SD, Goering controls his own intelligence service — the "Gestapo".


1933 SS = 50,000. Himmler also head of Munich police. Hitler made Chancellor. Communist meetings broken up. Anti-Jewish rioting. Reichstag set on fire by SA agents. Emergency measures. Boycott of Jewish shops. Dachau, first camp for "protective custody" of opposition run by the SA. Berlin book burning — other "spontaneous" demonstrations stage managed by Goebbels. Communist and socialist deputies arrested. Ten camps established with 25,000 inmates. Enabling Act — providing for government by Cabinet only. Hindenburg dies, Hitler takes over as Chancellor and President. NSDAP is only party. The Party becomes the State. Exclusive legislative powers. Hitler created Führer with absolute power. Introduction of law of sterilisation, with 9 categories. Reich Chamber of Culture; party members only given commissions for work. 37,000 Jews emigrate. 8,500,000 SA.


1935 Nuremberg Laws established. Complete disenfranchisement of German Jews. 21,000 emigrate.

1936 Gestapo and SS under Himmler take over political police.

1938 Von Rath shot. "Night of the Broken Glass" in retaliation for Von Rath's assassination. 185 shops destroyed, 171 homes burnt, 119 synagogues burnt, 26 killed. 20,000 arrests. Munich demand 1 billion marks from the Jews as reparations for the "spontaneous" damage to their own property.

1939 Germany invades Poland. England and France declare war on Germany.
THE ROYAL SHAKESPEARE COMPANY

The Royal Shakespeare Company is built around a core of Associate Artists (actors, directors, designers) who, by working together over long periods with shared ideals, aim to achieve a distinctive style. It was formed twenty-two years ago under the leadership of Peter Hall at Stratford-upon-Avon and later that same year, 1962, it took over the Aldwych Theatre as its London headquarters. Audiences in the capital have since then been able to see Shakespeare productions from Stratford alongside both new plays and classics at the Aldwych.

In 1974 the Company's range of work expanded yet again with the opening of The Other Place in Stratford, a small auditorium where Shakespeare and contemporary writers could be staged in more intimate surroundings than had been hitherto possible at either the Royal Shakespeare Theatre or the Aldwych. Its London counterpart, The Warehouse, opened in 1977, with a policy of staging the best new plays by modern British writers, such as—in recent seasons—Howard Barker, Edward Bond, Howard Brenton, David Edgar, Peter Flannery, Barrie Keeffe, Hamid Kureishi, David Mercer, Stephen Poliakoff and Peter Whelan. From time to time this work receives a wider audience on tour to a larger theatre such as the Aldwych or to the West End, as recently in the case of Pan Gems' 'Play' (from The Other Place), Willy Russell's 'Educating Rita' (from The Warehouse) and now C. P. Taylor's 'Good' (also from The Warehouse, following two sold out 'seasons' there).

In May the RSC will give its first performances in its new London home, the Barbican Centre for Arts and Conferences. The direct descendant of The Warehouse is The Pit and the RSC's new play policy, so successfully operated at The Warehouse, will be continued there.

Despite box office figures for all its theatres, which have no equal anywhere in the world, the RSC cannot recoup its expenditure from ticket sales alone. It relies on assistance each year from the Arts Council of Great Britain, who remain the Company's only source of public subsidy. If you have enjoyed this performance of 'Good' and would like regular details of the RSC's London and/or Stratford productions why not join the Mailing List? A leaflet can be found in the foyer.

GOOD by C. P. Taylor

Cast in order of speaking

Haldor  ALAN HOWARD
Sister  GAY SOPER
Mother  BARBARA KINGHORN
Doctor  BENEDICK BLYTHE
Maurice  JOE MELIA
Helen  DOMINI BLYTHE
Bouler  NICHOLAS WOODESON
Anne  FELICITY DEAN
Freddie  PIP MILLER
Hider  DAVID HOWEY
Bok  DAVID HOWEY
Elizabeth  GAY SOPER
Despatch Rider  BENEDICK BLYTHE
Eichmann  NICHOLAS WOODESON


Directed by:  HOWARD DAVIES
Designs by:  ULTZ
Lighting by:  MICHAEL CALF
Music Arranged by:  GEORGE FENTON
Production Musical
Director:  NIGEL HESS
Musical Director:  ROGER HELLYER

There will be one interval

Company and Stage
Manager:  JANE TAMLYN
Deputy Stage Manager:  STEPHEN BRADY
Assistant Stage Manager:  KATE SPIRO
Assistant to the Designer:  JULIA FLETCHER
Understudies:  IRENE HAMILTON
                      PAUL TEAGUE
                      KATE SPIRO
ALAN HOWARD

Alan Howard made his first stage appearances at the Belgrade Theatre, Coventry in 1958. In 1962 he appeared at the Royal Court in the Wesker trilogy and The Changeling, and later that year acted in the first season of the Chichester Festival Theatre. This was followed by numerous appearances in the West End, including Fotheringham in Anthony Powell's Afternoon Men (Arts 1963), and Simon in Company Burnett's A Heritage And Its History (Phoenix 1965), and by a season at the Nottingham Playhouse under John Neville’s direction, in which he played Angelo in Measure For Measure and Belingbroke in Richard II.

In 1966 he began his work with the Royal Shakespeare Company, of which he is now an Associate Artist. His parts since then include: 1966, Orsino, Burghundy; and Lucianus in The Revenge’s Tragedy, 1967/68, Jacques; Edgar; Benedict; and Achilles in Troilus And Cressida (London Theatre Critics’ Award for Most Promising Actor). In 1970 he played the title role in Hamlet in Trevor Nunn’s production, Mephistophiles in Doctor Faustus and Theseus/Oberon in Peter Brook’s celebrated production of A Midsummer Night’s Dream, making his New York debut in the latter roles at the Billy Rose theatre in 1971, and reviving them for the world tour of the production in 1972/73.

During 1972 he created the part of Cyril in C. P. Taylor’s The Black And White Minstrels, at the Traverse Theatre, Edinburgh; the production was revived at the Hampstead Theatre Club in 1973/4, where the same year he played Eric von Stroheim in Peter Handke’s The Ride Across Lake Constance, transferring to the Mayfair.

Later in 1974 he returned to work with the RSC. Major roles with the company since then include: 1974, Carlos II in Peter Barnes’s The Bewitched; 1975/6, Prince Hal in Henry IV Parts I and II, and the title role in Henry V; in this production playing in Stratford, London, New York, and touring Europe, and winning him the Society of West End Theatre Award (1976) for Best Performance by an Actor. In 1977 he played Jack Rover in Wild Oats (Aldwych and Piccadilly), the title role in the Henry VI trilogy and the title role in Coriolanus; this production touring Europe after its Aldwych season. He won the 1977 Plays and Players Award, the 1978 SWET award, and the 1978 Evening Standard award for Best Actor for these performances. During 1978 he also played Anthony in Peter Brook’s production of Antony and Cleopatra, transferring to the Aldwych in 1979, and Cleopatra in Cope’s The Children of the Sun. In 1980/81/82 he played the title roles in Richard II and Richard III, completing the full cycle of the central history plays under the direction of Terry Hands; he received the Variety Club’s Best Performance by an Actor award for these roles in 1980.

In 1981/82 he also played Nesbitt in Adrian Noble’s production of The Forest, and made his first appearances as John Falstaff in C. P. Taylor’s Good. He received the 1981 Evening Standard, the Plays and Players, and the Drama Best Actor awards for this performance.

Television includes: Alfred in Churchill’s People; Mikhail in The Way Of The World, Prosper Mérimée in George Sand; Benning in Comets Among The Stars; and, in 1981, Crayne in the thriller series, Cover. Films include Victim, Heroes; Telemark, The Three Wishes, and A Four Letter Word, Royal Flash.
DOMINI BLYTHE


FELICITY DEAN

Theatre work includes Rosamunde Noak at Tramton, The Schoolmistress at Manchester Royal Exchange, Fay Fever at the Lyric, Hammersmith and the Oxford Playhouse tour of Miss Ado About Nothing. Her television credits include Short Back & SIDE, Shouting The Chandeliers (Play for Today), Who's Who, Laura in The Birds Fall Down, Converses In The Legend Of King Arthur, The Happy Hypocrite, The Troubles Of Gregory (Play for Today), and The Minister For Chronos. In September 1981 she made her first appearance as Anne in Good at the RSC's Warehouse. Felicity's film work includes Lady Jane Grey in The Prince And The Pauper and Return To Manchester.

ENRY JONES' Chandell and Gertrude in Hywel Bennett's Hamlet. She was awarded the Access of the Year for the two plays Lady In Little India and Three Month's Gone. During a return visit to South Africa in 1973/79 she appeared in The American two-Framer, The Monkey Wall, which was a huge success. Her work in England includes Fringe Benefits at the Whitehall and Paradise Is Closing Down at the Young Vic and at the Edinburgh Festival in 1979. She joined the RSC at Stratford in 1983 and came down in 1983 for the London Season to play Helen in Troilus & Cressida, Mrs, Henderson in The Shadow Of A Gunman, Mrs. Emmerwoman in The Fool, Lady Capulet in Romeo & Juliet and Olivia in Hamlet & Greets. In 1985 she made her first appearance as the Mother in Good at the RSC's Warehouse.

JOE MELIA

Joe Melia has appeared in many West End shows since 1959 when he made his first London appearance in One To Another, a Beryl Reid revue at the original Lyric Theatre, Hammersmith. In 1960-2 he was in the long-running musical Irma La Douce directed by Peter Brook at the Lyric Theatre in Shaftesbury Avenue, and followed this with the equally successful Beyond The Fringe revue at the Fortune Theatre. In 1967 he received great acclaim for his performance in the
Peter Nicholls plays "A Day In The Death Of Joe Egg." Other plays he has appeared in London include "Trash And Taboo" (Royal Court 1968), "Who's Who Of English Opera" (Ambassadors Theatre 1969), "Leonardo's Last Supper" and "Noon Day" (Open Space 1969), "Enter Silly Gold" (Fortune 1970), "Raveluc" (Round House 1971), "The Tempest" (Prince of Wales 1972), "Who's Who" (Fortune 1973). His two performances in London have been in "The Waverley" (1979) and "Jacques" (1979). He also joined the RSC in 1974 to play "The Arrowsmear" and "The Beautsadih at the Aldey Theatre and Bill in "The Caan Opener at The Place." The following year he played Sergeant Fielding in "The Freshman To The Good" (Aldey 1974), "John Dory in Wild Cats" (Aldey 1974), "It's A Dogs Life" (Aldey 1975) and "Romeo and Juliet" (Aldey 1977). He has returned to the RSC in 1981 to play "Boots" and "Richard III in the RSC's Warehouse production of "Richard III." He has recently completed work on the BBC TV series "The Howard Of The Evekville in which he plays Henry Baskerville.

**PiP Miller**

Theatre work includes "Hadrian VII" at the Haymarket Theatre, "Orlando" at the St. James Theatre and "Hamlet" at "The Criterion Theatre. A season of plays at "The Theatre" and "Oberon, The Duchess Of Malfi." At "You Like It" and "The Taming of the Shrew." He has worked extensively with Young Vic, including "The Last Sweet Days Of Isaac," "Hamlet" at "The Criterion Theatre." He directed "A Day In The Death Of Joe Egg." His work with the National Theatre includes "The Phoenix Theatre. Since then he has played leading roles in many musicals including "Godspell." At the "Webster" and "The Beatles" at the "Webster." His television and radio work includes "The Last Waltz" and "The Special." He is currently performing in "The Howard Of The Evekville in which he plays "The Howard." He also joined the RSC in 1974 to play "The Arrowsmear" and "The Beautsadih at the Aldey Theatre and Bill in "The Caan Opener at The Place." The following year he played Sergeant Fielding in "The Freshman To The Good" (Aldey 1974), "John Dory in Wild Cats" (Aldey 1974), "It's A Dogs Life" (Aldey 1975) and "Romeo and Juliet" (Aldey 1977). He has returned to the RSC in 1981 to play "Boots" and "Richard III in the RSC's Warehouse production of "Richard III." He has recently completed work on the BBC TV series "The Howard Of The Evekville in which he plays Henry Baskerville.

**Nicholas Woodeson**

ROGER HELLIER
(Musical Director)
He has been a member of the Royal Shakespeare Company’s Wind Band since 1969, on the staff of Trinity College of Music since 1967. He has written many articles, prepared broadcasts, recordings and editions of 16th and 17th century wind music and is currently preparing a book on the subject.

GEORGE FENTON
(Musical Arranger)
Has been writing music for the theatre, television and film since 1974. He won the 1982 BAFTA Award for Best Original Music for Television. In the theatre he is best known for his work with Peter Gill. His most recent film is Richard Attenborough’s Gandhi on which he worked with Ravi Shankar. He is currently working on a children’s opera.

MICHAEL CALF
(Lighting)
Trained at Northcott Theatre, Exeter. Productions include Under Milk Wood, Trovatore and Joseph and the Amazing Technicolor Dreamcoat at the Bristol Old Vic. In The Mood and Adventures for the Hampstead Theatre, Tours with opera and opera 90: Marriage of Figaro and Don Quixote. His work with the RSC includes 2003, 2004, 2005, 2006 and 2007. He is currently involved in the design and construction of the electrical installation at The Pit – the RSC’s Studio theatre at the Barbican.

NIGEL HESS
(Production Musical Director)
As Company Musical Director for the Royal Shakespeare Company he has composed music for Troilus and Cressida, The Local Girl and The Jerusalem. He has written a major work for the RSC’s 50th anniversary. He has also written music for the RSC’s productions of Measure for Measure, The Taming of the Shrew, and a major work for the RSC’s 50th anniversary. He has composed music for many London Weekend Television series including most recently King Lear and The Goodies' Apocalypse and has been Musical Director for many BBC and London Weekend Television shows.

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The Council exists to co-ordinate appeals in order to provide additional funds where the regular income of any of its member charities proves insufficient. Each charity remains individual and autonomous, but co-operates with the others in providing the best possible service to those members of the Theatrical Profession who are in need of aid.

The member charities are:
- The Actors’ Benevolent Fund
- The Theatrical Ladies’ Guild
- The Theatrical Charitable Trust
- The Dramatic Choir Charities
- The King George’s Pension Fund

Denville Hall which is a quiet and restful home where aged actors and actresses in need of extra care are able to spend their years of retirement.

The various organisations may be addressed as follows:
- The Actors’ Benevolent Fund
  6 Adam Street
  London WC2
  Telephone: 020 3678

- The Theatrical Ladies’ Guild
  Bedford Chambers
  Covent Garden
  London WC2
  Telephone: 020 3507

- The Theatrical Charitable Trust
  Redford Chambers
  Covent Garden
  London WC2
  Telephone: 020 3650

- The King George’s Pension Fund
  14/16 Rupert Street
  London SW1
  Telephone: 020 3431

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This space has been generously donated by one of our Frant of House suppliers. The Combined Theatrical Charities Council wishes to express its appreciation.
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     Production Accountant .............................................................. Paul Fifer
     Wardrobe Mistress ................................................................. Busby Westfall
     Costume .......................................................... Joyce Nettles
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ACKNOWLEDGEMENT
Pencil and Comfort Wardrobes are by Lester Brown.

For ALDWYCH THEATRE
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     Manager .......................................................... Robert Knight
     Chief Executive .............................................................. Fred Haynes
     Box Office .......................................................... Vera West
     Tel: (01) 436 6404

REFRESHMENTS
The bar and buffet are open from 30 minutes before the start of evening performances. The buffet serves sandwiches, salads and Coca Cola for $2. To speed the bar service all drinks, other than wine and mineral water, are served in miniature bottles.

The management reserves the right to refuse admission also to make any alteration to the cast which may be rendered necessary by illness or other unavoidable causes.

In accordance with GLC requirements:
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 at the sides and rear of the seating, it shall be strictly limited to the members indicated in the notice. 4. The safety curtain must be lowered and raised in the presence of each audience.

Most people get a little Dry by the second act.

LITTLE GREY RABBITS
WASHING-DAY
BY AIMIE LITTLEY
PICTURES BY MARGARET ZIPPO

Tomp. New paperbacks from Penguin include these plays by John Marquand—all in our series—A White Bird My Father, The Darkening and Westward (W. W. Norton). They also have David Attenborough's record of his Zoological expeditions to Germany, Indonesia and Pakistan called, simply, The Zoologist's Expeditions.
**EXHIBITIONS**

At the Tate Gallery, the exhibition devoted to the work of Lachner continues until 12th April. It is open daily from 10am (Sundays from 2pm) and closes at 5.30pm except for Thursdays when it remains open until 7.30pm. Last admissions are twenty minutes before closing time. From 12th May until 14th July the Tate will be the home of the biggest and most comprehensive exhibition ever devoted to the work of Graham Sutherland. This will cover the entire career and development of the artist who died two years ago from his early childhood through to his latest work influenced by his return to Provence.

The Tate Gallery is at Millbank, N.W.1, and the nearest underground station is Pimlico. Until 1st May there is still the opportunity of seeing London's Festival Arts, the splendid exhibition covering the early days of the British artistic industry. This is at the Museum of London in London Wall, EC2 and the nearest underground station is St. Paul's and Barbican. It is open from Tuesday to Saturday from 10am until 4pm and on Sunday from 2pm until 6pm. The Museum is closed all day on Mondays.

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**STARS REMEMBERED**

An Occasional Series by MATTHEW NORGATE

**RICHARD GOODDEN**

To be abroad among the stars wot would have annointed him, but not every player more enraged in the quest was held in as much awe as Richard Goodden, who was often remembered for his role in *Our Man in TED of Ted Hall*. As a part he played a Christmas charm except once since the original production in 1938, until 1980 when, having undergone several operations in that year, he decided that at the age of 85 perhaps he was too old enough. Oddly enough, A. A. Milne, who adapted the book for Kenneth Graham's *The Wind in the Willows* had thought of him for Badger and then for Rat, and he became adult only as a bit part. Nevertheless, the character became a part of his life. He was a lover of cats, a peripatetic, musical, enterprising, tactful, unobtrusive young man, and he has so far enjoyed success acting in the film *The Man Who Played God*, which he played a hard little man who becomes involved in extraordinary adventures. This led to music-hall appearances in the same character—a million miles from the role, as he hoped to avoid old music-hall songs, though he did old numbers in private, as he did his own playing tricks, at which he was quite a dab.

He was a serious, intelligent, cultured, modest, magnificent, funny, wintry, instantly loyal person, the very opposite of a nudge in the hit-and-miss sense of the word. But his loyalty to his authors did not prevent him from criticising the parts he played, especially at Ted Hall, where Millne occasionally tried to cast him in a more important role and Goodden saw the part as a short one in the first act which he had real difficulties playing, but was never allowed to act or perhaps the vague old man, Pim in another role, Mr. Pim in *Pim Pim Pim*, which might have been written for him but wasn't.

But no, his second favourite part was the Fool in *Ring Lard*, which he played as an old man, to the disappointment of James Agar, who, in all other respects adored him. He then found himself in *Ted of Ted Hall*, and he could speak their language fluently with their own dialects' accent.

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<th>Image 1</th>
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<td>Londoner Museum, Lady Smith, Tower and Spaniel Poppen—1970</td>
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<td>Sutherland, Cuffe and others—1970</td>
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