ONCE
IN A LIFETIME

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

RSC
PICCADILLY THEATRE
Agatha Christie's
The Mousetrap

The world's longest ever run
now in its
28th year

Deservedly a classic among
murder thrillers......OBSERVER

The cleverest murder mystery
of the British Theatre. DAILY TELEGRAPH

St. Martin's Theatre

PROGRAMME
by
THEATRE
Print

This Month

BOOKS

Graham Greene

One of this year's most talked about
novels is Graham Greene's latest book.
This is called Doctor Zhivago by The
Evening Post. As his publishers, The
Rutland Press, say: "It is impossible for
Graham Greene's admirers to predict which
direction his next book will take." Certainly
the new novel will surprise a lot of people and
whilst it is not far on the potential reader to
give away any of the plot, it is fair to describe it
as a black entertainment. New books from
Michael Joseph include Anderson Waugh's
story of the Jeremy Thorpe case, The Last
Waltz and a first novel, The novel is by
Christopher Isherwood and is an exciting
thriller called The Final Act. Mr. Hitchon is
a regular contributor to the Racing post
and worked on the screenplay of the much
praised film Overlord. Omnian Press have
recently published an entertaining paper-
This contains such gems as a remark from
Geoff B. de Mille about directing on
The Ten Commandments: "What do they
want me to do? Step in and release it as
The Five Commandments?" An interesting
series is being published by Bookmans
and Taylor Ltd who produce The Good Book
Guide. This is a quarterly publication giving
details of books available by mail order. It
is not a book club but simply a convenient
and efficient method of ordering books for
those who are not near a bookshop. Details
are available from Bookmans and Taylor
Ltd, PO Box 88, London W1T 1AU. It is also
worth pointing out that the service goes
world-wide. Recent Penguin paperbacks
include Kingsley Amis' best-selling John, the
Thief and Edna O'Brien's collection of
stories-Mrs. Hopkins and Other Stories. New
from Pan are two volumes of Stan O'neill's
Collected Autobiographies, Volumes 1 and 2
of these two paperbacks cover the six books,
carefully written by O'neill over a period
of twenty years. Finally a book ahead to
May. Jack Higgins opened a large number
of fans with his thriller The Praying Mantis
some years ago. He is certain to add
many more when his latest—Scully—is pub-
lished next month by Collins.

EXHIBITIONS

The current major exhibition at the British
Museum—The Vikings—will end in July
and is expected fully elsewhere in this issue.
The Royal Academy of Arts in Burlington
House, Piccadilly, is currently showing a
retrospective exhibition devoted to the work
of Hubert Moreau. Dazzling seventy-five
paintings are on show until 13th April. This
year's Summer Exhibition at the Royal Academy—
the 119th—will be shown from 6th May
until 19th August.

continued
They're low tar with taste

The Piccadilly Theatre was designed by Sir Charles Henry Moore in collaboration with Edward A. Stone for the Piccadilly Theatre Company and opened on 18th April 1898 with the musical comedy "The Fair Lady" starring Eileen Lake. The building was destroyed by fire in 1914 and was rebuilt a year later. It reopened in 1915 with a production of "The Guardsman" starring Herbert Beerbohm Tree and Ethel Jackson. The 1914-1915 season included a variety of productions including "The Guardsman" in May 1915, with a new revue in June by Don't Miss It and Vivian Ellis, Terence Rattigan's "The Vortex" in September, and Robert Lister's "The Windmill" in December. The Windmill Theatre, in particular, received critical acclaim and was a notable development in the theatre industry.

In November 1919, the theatre was temporarily closed due to a strike by the Musicians' Union. The strike lasted for two months and resulted in a loss of revenue for the theatre. The Piccadilly continued to produce successful productions such as "The Guardsman" in 1919 and "The Vortex" in 1920, which were well-received by critics and audiences.

In October 1922, Robert Cushman's "The Dead End" played for more than a year. It was followed by "The White Goddess" in 1923, starring Aileen Pringle and Lady Windermere. The show was produced by Sir Donald Menzies, who also produced "The Guardsman" in 1915. The Piccadilly continued to produce successful productions such as "The White Goddess" in 1923, which featured Daphne Oxenford and Ethel Jackson. The show was well-received by critics and audiences.

In March 1924, Sir Donald Menzies, who had produced "The Guardsman" in 1915, took over the management of the theatre. "The Guardsman" was produced again in 1924, with a new cast featuring Daphne Oxenford and Ethel Jackson. The show was well-received by critics and audiences.

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In October 1930, Robert Cushman's "The Dead End" played for more than a year. It was followed by "The White Goddess" in 1931, starring Aileen Pringle and Lady Windermere. The show was produced by Sir Donald Menzies, who also produced "The Guardsman" in 1915. The Piccadilly continued to produce successful productions such as "The White Goddess" in 1931, which featured Daphne Oxenford and Ethel Jackson. The show was well-received by critics and audiences.

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In October 1933, Robert Cushman's "The Dead End" played for more than a year. It was followed by "The White Goddess" in 1934, starring Aileen Pringle and Lady Windermere. The show was produced by Sir Donald Menzies, who also produced "The Guardsman" in 1915. The Piccadilly continued to produce successful productions such as "The White Goddess" in 1934, which featured Daphne Oxenford and Ethel Jackson. The show was well-received by critics and audiences.

In March 1935, Sir Donald Menzies, who had produced "The Guardsman" in 1915, took over the management of the theatre. "The Guardsman" was produced again in 1935, with a new cast featuring Daphne Oxenford and Ethel Jackson. The show was well-received by critics and audiences.

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In March 1938, Sir Donald Menzies, who had produced "The Guardsman" in 1915, took over the management of the theatre. "The Guardsman" was produced again in 1938, with a new cast featuring Daphne Oxenford and Ethel Jackson. The show was well-received by critics and audiences.
Pauline Tooth meets Prunella Stack

Prunella Stack opens the door of her Chelsea house and lives up to her reputation—tall, slim and white—she is the daughter of Miss Tooth and Beauty which was founded by her mother in 1930, and which she continues to administer.

The League is preparing to celebrate its 25th anniversary next year with a demonstration of the work of the League. The League was formed by Miss Tooth in 1930 to save the world from the United Nations.

She remarked that it was her mother's wish that pioneered the League movement, which had long since passed itself. She left the house in 1930 and has been a nurse for some kind of musical training and build a number of girls' schools at that time could benefit from their new homes that were cheap and became known as the Unity of Health Movement—and spread the idea of health and gave 50,000 members by the beginning of the war. A raised roof—it was very beneficial, but it worked as Prunella is living proof. She still runs the houses and the movement is still going. But this takes up only half of her life.

Some years ago with her present husband, she opened some half-timbered cottages in the inner cities, on an island south of Slough with the idea of bringing them into a home from New, with all the charming problems lived on a distant tip with little access and a population of about 150. This story she tells in a book called February, which was published by Collins which she has written in several countries to be lived in Hollywood, and her first Hollywood efforts, she wrote her autobiography some years ago and the story ends poorly.

I wanted to communicate the feeling of the house. It meant understanding literature itself with its history and geography. The League is completely involved in the life of the League towards the end of the war. There is no home, just one house for beauty, and the first language and only recently has the story come from Slough run three times a day. The problem with such a small community is that the young lady to leave first, where the League, never expounds. Prunella Stack has made close friends of the addresses. She has managed for the reception of the League, which is falling into decay, and she has visited all the other League of which makes up the Inner Fellowship.

It is a very personal view and convey the magic of the American idea that she herself is born—and it gives me an insight into her ever and again. She has had a life of challenge, twice widowed, mother of two sons and now a grandmother. She has succeeded in everything she has undertaken and she has never been afraid of any obstacles and quite literally climbs every mountain.
ONCE IN A LIFETIME
by Miss Annie Crescent and George Kaufman

Directed by TREVOR NUNN
Specially staged by GILLIAN LYNN

Music and songs arranged by JIM JARDINE

The play takes place in New York and Hollywood at the end of the 1930s. The performance is approximately 2 hours 40 minutes. The cast includes two intervals of 15 minutes. First performance of this production: Aldwych Theatre, 9 May 1979, Piccadilly Theatre, 6 February 1984.

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

Miss Leighton
Carmen De Sautoy
Tony Robinson
Alan Barrie

Betty Siddon
Vincent Marzello
Michael Bertenshaw
Dyce Bradley
Harley D'Amore
Robert Putt
Daniel Benza
Brian Abbott

Geoffrey Freshwater

Thomas Fahy
Emlyn Harris
Keith Hodjak
Daniel Benza
Brian Abbott

George Raskin
Kate Fitzgerald
Anita Graham
Colette Hills
Joan Morrow
Linda Regan
Diana Vanossen
Michael Bertenshaw
Tony Robinson
Diana Vanossen

Thomas Fahy
Vincent Marzello
Michael Bertenshaw

Artists and Designers

Vincent Marzello
Michael Bertenshaw

Production:

Directed by John Nather

Ladies' costumes by ANDREAS NEFOU
Lighting designed by ROBERT BRYAN

Assistant Director STUART MUSALL
Assistant to the Designer JOHN THOMPSON
Stage Manager DAVID GRINORU
Deputy Stage Manager TREVOR INGHAM
Assistant Stage Manager CAROLINE HOWARD
Sound ROLAND MORTON, JOHN A. LEONARD, FRANK BRADLEY

It is a pleasure to acknowledge the support of the following organizations:

THE COUNCIL ON AGING
THE COUNCIL ON THE ARTS
THE COUNCIL ON THE HUMANITIES
THE COUNCIL ON THE SCIENCES

The play is presented in association with the American Folk Music Series.
Moss Hart (1904–1961) began his career as an office boy in the theatrical impresario Augustin Hirsch to whom he sold his first play, The Reluctant Debutante. Samuel Harris bought his second play, Once In A Lifetime, which after extensive rewriting with George S. Kaufman, was produced in 1927 at the Music Box Theatre in New York. Further collaboration resulted in such successes as The Man Who Came To Dinner (1939), A Bill Of Divorcement (1932), and The Man With The Scarlet Face (1933). Moss Hart’s own plays include The Ghosts Of Eden (1932), The Man Who Came To Dinner (1939), and The Man Who Came To Dinner (1939). Moss Hart’s own plays include The Ghosts Of Eden (1932), The Man Who Came To Dinner (1939), and The Man Who Came To Dinner (1939).

Moss Hart and George S. Kaufman

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...and how the actual causes of the opening night affair him...

I stood in the doorway of the kitchen while I waited for the water to boil and gazed at the sleeping figure of my brother on the oned in the dining-room, and beyond it at the closed door of the one bed- room where my parents slept. The framed carpet on the floor was the carpet I had first made for me when I was a child. The frame of the potted ferns was covered over with dust and dirt. It was all over with me, I thought. I sat down at the last of the dinner table. The dust of the corner looked so dry and brown that I didn’t dare to move or to lift my hand, for fear of it. As I read the newspaper, I finished my coffee, and by the time I had finished it, my mind was made up...
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The Motion Picture is the Most Important Art Form of the Second Millennium!'"
The Company

BRIAN ABBOTT  (Athena/Chorus)

Theater: The Greek in Los Angeles, Resident Director of the Greek in Los Angeles. The Greek is a non-profit theatre located in Los Angeles, California. The Greek presents a variety of productions, including dramas, comedies, musicals, and more. The Greek's mission is to provide a venue for quality productions that are accessible to all audiences.

SAYE BROWN  (Inez)

Theater: The Old Globe in San Diego, CA. The Old Globe is a non-profit theatre located in San Diego, California. The Old Globe presents a variety of productions, including dramas, comedies, musicals, and more. The Old Globe's mission is to provide a venue for quality productions that are accessible to all audiences.

ALAN BARKER  (Pyramus)

Theater: The Theatre in Los Angeles, CA. The Theatre is a non-profit theatre located in Los Angeles, California. The Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

DANIEL BENSALE  (Cochabamba)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

MICHAEL BERGEN  (Kabul)

Theater: The National Theatre in London, UK. The National Theatre is a non-profit theatre located in London, UK. The National Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The National Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

CARMEN RO BAYOU  (Aladdin)

Theater: The Metropolitan Opera in New York, NY. The Metropolitan Opera is a non-profit theatre located in New York, NY. The Metropolitan Opera presents a variety of productions, including dramas, comedies, musicals, and more. The Metropolitan Opera's mission is to provide a venue for quality productions that are accessible to all audiences.

THOMAS PATTY  (Robinson Crusoe)

Theater: The Playhouse in Los Angeles, CA. The Playhouse is a non-profit theatre located in Los Angeles, CA. The Playhouse presents a variety of productions, including dramas, comedies, musicals, and more. The Playhouse's mission is to provide a venue for quality productions that are accessible to all audiences.

KATE FITZGERALD  (Christa/Phoebe)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

KOSE HODAI  (Proctor/Chorus)

Theater: The Japanese Theatre in Los Angeles, CA. The Japanese Theatre is a non-profit theatre located in Los Angeles, CA. The Japanese Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Japanese Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

GEOFFREY FRESWATER  (Alfred)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

ANITA CHAKRAVARTY  (Chandrapur)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

ROBERT BRYAN  (Aldous Huxley)

Theater: The National Theatre in London, UK. The National Theatre is a non-profit theatre located in London, UK. The National Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The National Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

BILLY ECKERT  (El Presidente)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

THEA DEPARTMENT  (Ensemble)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

JOHN NAPEL  (Josiah)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

VALERIE LUMB  (Marguerite)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

GILLIAN LYNN  (Elizabeth)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

VINCENT MARETZKI  (Staff/Stage Manager)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

JOAN MORDAN  (Anthony's Wife)

Theater: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

London Theatre: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

Owen Theatre: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

Rohmer Theatre: The Shakespeare Theatre in Washington, DC. The Shakespeare Theatre is a non-profit theatre located in Washington, DC. The Shakespeare Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Shakespeare Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.

Ballet Theatre: The Moscow Ballet/Russian National Ballet.

"Phantom of the Opera" is currently running at the Majestic Theatre in New York City. The Majestic Theatre is a non-profit theatre located in New York City. The Majestic Theatre presents a variety of productions, including dramas, comedies, musicals, and more. The Majestic Theatre's mission is to provide a venue for quality productions that are accessible to all audiences.
Joining ONCE IN A LIFETIME at the Piccadilly Theatre from 13 March

PIAF

the play with songs by Pietro Gas in celebrating the legendary Edith Piaf. Jane Lupton as Piaf—winner of three awards: Society of West End Theatre Award for Actress of the Year, 1978, Plays and Players Award for Best Actress, 1979 and Variety Club Award for Stage Actress, 1979.

"Magnifique" — Daily Mail

Piaf is perhaps not suitable for children.

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STARS REMEMBERED

An Occasional Series by
MATTHEW NORGAIRE

WEB GEORGIE WOOD

It seems, I must cut my words. In an article this comes not long ago, I explained that I did not include stars who had recently died, because to do so would seem unkind, of course. They were remembered. But I made an exception in the case of Fay Compton—her death was very recent, since we had not seen her on the stage for a good many years. She same applies to George Wood, so he shall be an exception. One of the last musical hall performances he gave. I think, in 1968, was at the Chelsea Palace, then one of London's few surviving halls. Some of his polka-playing friends had taken a stage box to see him off, and to the musicals we sent round to tell us were the real world. I hope you've bought the car!

When George Wood was small, it's distinct from wave, his ambition was to be an actor when he grew up. When he was ten, in 1900, his mother, who had directed his father after he had had the boy's studied cut off, got him into a touring children's repertoire company, of which Stan Laurel was also a member. Before bringing his mother, an irate prospective woman dismissed his life until she died, explained that in the company he would never grow up, and turned him into the musical hall artist he never wanted to be—a fellow who followed, at last until standard was set, simply because he knew no other way of earning a living. Almost to the end of his days, a mid-act but no dwarf, he retained his vaudeville, farce and figure of a boy of ten or so.

Face, figure and voice (which he made wonderfully deep-gruff in the telephone until he knew who he was talking to) were to be his fortune. And he did in fact achieve his ambition, for it, like Gielgud and Chaplin till his last phase, he always played the same part: played it with an intensity surpassed by no other artist on the halls. This was a fine acting. A pugnacious writer in Variety said of him, "Webb George Wood can do things on the stage that no one else can do. He can play the classical situation, play the weather, kill the life out of it, and make you like it.

The sketches that were his vehicle were not masterpieces, but they were all skillfully tailored, and he used them very well. Often as not he was by himself, dealing with his widowed mother or someone else's wound, often with highly sentimental overtones to which one would not situate it naturally. As for his brown suit to put it, it was to play Puck. Partition by the way, he would have liked to do, but Burns said no. He would not all the time do in disguise of course to施工现场 the stage from the stage. As for his brown suit, it was never quite all the time.

His stage mother was played by a woman by the name of Emily Harman, and if you went to see her in his dressing room at his desk you would find her mothering him there too, but not being scored off. George Wood, the kind to be called George, but old friends who said George which they forget were always accused was a man of quick intelligence who had made a good good job of educating himself. He had a wide knowledge of musical drama, and was an enthusiastic member of the Phoenix Society, which gave Sunday night performances of Elizabethan and Restoration plays in the twenties. He made one excursion into West End management, he believe it, with a play of John Millington play at the Westminster Theatre—because, he said, I liked it and nobody else seemed to want to.

He had a share of humour which he employed with devastating effect at the Savoy Club, of which he was a much loved member—especially as an expert barman a few choice nights, when he often appeared as best man and gave a wonderful polish of his profession, of which he was a master, and that he was a great friend of his. As far as his professional life was concerned, he was a man of great resourceful and amusing and often comic manner of ribaldry, it was a joy to see him at his best. He died a few years ago, in 1934, and the last time I saw him, he was playing a minor role in a show, and it was a joy to see him at his best.

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