Phoenix Theatre

SATYRICON

A new staging devised by
Peter Benedict & Peter Collins
THE MOUSETRAP
by AGATHA CHRISTIE
29th Year
LONG LIVE THE MOUSETRAP
—SUNDAY PEOPLE
"A snowed in guesthouse, murder, clues, red herrings and a bunch of suspects. Miss Christie mixes her brew lucidly and skilfully."
—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 hamslock at a cocktail party."
—EVENING STANDARD
"DESERVEDLY A CLASSIC AMONG MURDER THRILLERS."
—OBSERVER
"There is more of this hiding of vital facts in Mrs. Christie... It is this honesty of procedure that puts her so high in the ranks of police novel writers."
—NEVER/TIME
"A tasty who-dunnit. Never have so many been suspected for so long."
—EMPIRE NEWS
"This was first-rate fun, as well as being good theatre."
—SUNDAY EXPRESS
"Let me assure you that the play's mystery is superbly maintained until the very end."
—DAILY MAIL
"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
The Phoenix Theatre

The Phoenix Theatre, built for Lord Berners in 1938, was designed by Sir Giles Gilbert Scott, interior designs by Wallis and Mason, with Theodore Komisarjevsky as scenic designer. It opened on September 24th (see picture) to C. B. Cochran's production of Noel Coward's Private Lives, the cast comprising the author, Geraldine McEwan, Adrienne Allen and Jeanne Cooper. In 1933, Vivien Leigh took over control of the theatre, and in 1939, Noel Coward retained his thirty-six play contract for six hundred and fifty performances. In 1938, it became the Phoenix Theatre, with the London Theatre Society, and Bert Barrow took over the theatre in 1939, when Eliza Duckworth's Rosecrance was revived.

Outstanding productions during the war, when the theatre was acquired by the present owner's father, included John Gielgud's revival of Congreve's Love for Love, T. S. Eliot's The Waste Land, and Joan Littlewood's Cruella, in 1943. From May 1945 to June 1949, The Angel in the House attracted nearly six hundred and fifty performances. In 1946, Sir John vanbrugh's The Relapse, or Virtue in Danger ran for two hundred and fifty-two performances. This was followed by Vanessa Redgrave's double bill Playbill/The Bremerton Version and Nell Gwynn, in 1949. Subsequent productions included Death of a Salesman, A Day at the Zoo, John Gielgud's production of The Willie, A Tale of Two Cities, and Malvina's A Night in the Country. In February 1955 to July 1956, the Paul Scofield and Jeanette Nolan season included September, 1947; The Bar and the City; and the complete Shakespearean repertoire. However, the theatre was forced to close in 1959, and it was not until 1979 that the Phoenix Theatre was re-established, with the musical Fiddler on the Roof, directed by Hal Prince, and starring Michael Caine.
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PHOENIX THEATRE
Charling Cross Road, WC2
Theatre under the direction of VERONICA FLINT-SHIPMAN

ORACLE PRODUCTIONS PRESENT

SATYRICON

PHILIP BESSE

PETER BENEDICT • EDWARD BRYANT • JAMIE CRESSWELL
SIMON GREEN • NICK HIRST • GARY MARTIN
DAVID NAPIER • NICHOLAS ORCHARD • WILLIAM PARKER
PETER STENSON • ROBBIE SWEETES

Written by – Peter Collins and Peter Benedict
Directed by – Peter Benedict
Assistant Director – Glory Arnone
Executive Producer – Tom Ward
Lighting by – Haydn Davies
Fights directed by – Paul Yarnold
Voice Coach – Ian Adam

A new staging devised by
Peter Benedict & Peter Collins

First performance at the theatre, Tuesday May 5th 1981
The Satyricon is thought to have been written in the first century A.D. by Petronius, a courtier of the Emperor Nero.

The author rejected the unofficial title of Arbiter of Elegance and much of the work is pre-occupied with matters of taste, both social and literary.

Only fragments of the Satyricon survive, but so far, there is more than enough for us to vividly imagine the society Petronius set out to satirize: a Rome obsessed with sex and money, pampered, bored, and bloated. The Satyricon represents, for many, the epitome of decadence, but it is much more than an expose of a civilization sinking under the weight of its own excesses. Petronius was a keen observer of the minutiae of urban life and, above all, much of the Satyricon remains extremely witty and funny, nearly two thousand years after it was written.

Satyricon was first presented at Theatrespace, Covent Garden in the summer of 1960. It was subsequently seen at Pentameters, Hampstead, the Crypt of St. Martin in the Fields, and then again at Theatrespace for a full run.

In October 1960 a Sunday showcase performance was held at this theatre.

**TOM WARD**

An entrepreneur by nature, Tom immediately recognized the commercial viability of Satyricon and formed Oracle Productions with Peter Benedict and Peter Collins. Since then Tom has provided the necessary financial and managerial expertise to bring Satyricon to the Phoenix Theatre.

**PETER BENEDET**

Has worked extensively in Repertory Theatres for the past three years including Windsor, Derby, Exeter, Swansea, and Bristol and Old Vic. On the London “Fringe” he has appeared with the Ensemble Theatre Co. and at the Little Theatre, St Martin’s Lane. He was director of the East London Young People’s Theatre, and has also directed plays by Samuel Beckett and David Campton at the Little Theatre and at Staging One, E16 (not to mention pantomime at Walthamstow). Television appearances include I Claudius, Play Of The Week, and The Basil Brush Show. His one-man show about Baron Corvo: Desire And Persuas, has been successfully presented at three London fringe theatres, and several regional Universities.

**PETER COLLINS**

Has emerged from the chrysalis of education and has decided that instead of flying off to sample life’s dubious delights, he will sit tight and let life come to him, either to pay him homage or to let him starve.

A disciple of the “mash aesthetic” he founded the vaguely satirical magazine The Oracle. This production of Satyricon is the first fruit of his working partnership with Peter Benedict.

Peter’s influences range from Walter Pater to Andy Warhol. His ambitions include having his own TV chat show, appearing at the Old Bailey and having his memoirs serialized in the News of the World. Can a faded lifespan embrace so much?
The Company

Ascytus ...................................................... Peter Benedict
Tryphaena ................................................... Edward Bryant
Encolpius .................................................... James Cresswell
Narrator ...................................................... Simon Green
Onus .............................................................. Nick Hirst
Scintilla ......................................................... Gary Martin
Orator ............................................................. David Napier
Giton .............................................................. Nicholas Orchard
Eumolpus ....................................................... William Parker
Trimalchio ..................................................... Peter Stenson
Lichas ........................................................... Robbie Swales
Various Other Romans ................................. The Company

Act One

Starting at the shrine of Priapus and ending on the docks.

Act Two

Starting in the arena and ending at a funeral.

There will be one interval of 15 minutes.
EDWARD BRYANT
Began his acting career by joining the Cockpit Youth Theatre in London, appearing in three of their productions, *Eston Down*, *Coit and Knobs*, *Kats and Tribulations*. He then joined the Manchester Royal Exchange Theatre Company playing in *The Cherry Orchard*, *The Lower Depths* and *Christmas Fun and a Fairy Tale*. On Television Edward has been seen in *Shelter*, *The Squad* and *Rumpole Returns*. He has recently returned from the Liverpool Playhouse where he played the leading role in the award winning new play Wednesday. He also appeared there in *The Fantasticks*.

JAMIE CRESSWELL
Jamie trained at the Drama Centre, London and has worked in rep at the Liverpool Playhouse, Marlowe, Canterbury and Byre St. Andrews, playing parts such as Michael in *The Golden Pathway Annual* and the clown in *George and the Dragon*. He has recently completed a national tour of *Carnival* with Gemini Theatre Company.

SIMON GREEN
Simon Green was trained at *L.A.N.D.A.*, where he received the *Matthew Forsthe Memorial Award* on leaving. He began his career playing Jerry Jerlingham in *The Good Companions*, a nine part serialisation of J. B. Priestley’s novel for Yorkshire Television. Recently he has finished a season at Salisbury Playhouse where amongst other roles he played Robin in *Pottler Day*, a new play by Alfred Shunnan.

NICK HIRST
Nick started work as a musician but subsequently moved into theatre as a pugnacious. His first television appearance was in a *Children's* series for BBC Wales and he has since worked for both the *BBC* and *ITV*. Nick recently played Zeus on tour in an adaptation of the *Greek Myths*. Nick still writes songs and has lately been incorporating them into his cabaret act. His unfulfilled ambition is to play for *West Ham United*.

GARY MARTIN
Was born in Chiswick and went to the Phil dane Stage School. West End roles include Casparas in *Jesus Christ Superstar*, Pharaoh in *Joseph* and the Amazing Technicolor Dreamcoat and Rocky in *The Rocky Horror Picture Show*. He has toured both Britain and Germany with Rocky. Television appearances include *Pilberries* (U.S.), *The Gong Show* and the *London Marathon*. Gary has recently had his first single release, *Computer* and is soon to have a follow up and L.P. on "A" side records.

DAVID NAPIER
David was trained at the Birmingham Theatre School. Since leaving his credits include playing Bassania in *The Merchant of Venice* and *Brick in Cat on a Hot Tin Roof*. He has toured with *Clown Cavalcade*, the *Bubble Theatre Company* and the *Pari Theatre Company*.

NICK ORCHARD
Born in Bristol and trained at the Birmingham school of speech and drama, Nick has worked in many areas of entertainment, including stage, television and radio. He has appeared in several West End productions with the Bristol Old Vic Company and was in the world premiere of the *Arrest* by Jean Anouilh. Most recently Nick has been seen playing Noah Cross in the West End revival of *Oliver* at the *Albery Theatre*.

WILLIAM PARKER
Sahravan is William’s 5th West End appearance – others include *Wex*, *Food of Toast Hall*, and *Eccles* for the National Theatre – *Jumpers* at the Lyttleton. Rep work at Queens’ Hornchurch, Theatre Royal York, a Christmas show at Citizen’s, Glasgow, Thordike, Leatherhead, Devonshire Park, Eastbourne, Northcott, Exeter. TV includes *Gentle Touch* and *East End* for *The Day*.
PETER STENSON

Peter Stenson was born in India and educated at Bedford School, Durham University and at DePauw University, Indiana, U.S.A. He completed his education in the Royal Navy — as a freeman. He recently spent three months at the Gate Theatre, Notting Hill, in the John Arden's Season of Plays and also played in Revers' Mistress at the Almost Free. Television credits include Buckmaster and he made a guest appearance in Ferris and Jocie. Also for the BBC: 1950, Dr Who and The Sad Doctrine of Arthur Maybury. He played Henry in Good in Bed by Hecht Whittemore and also had a great success as Spender in Kennedy's Children. His latest film The Haunting of M played the last festival in Edinburgh and Chicago. Reps include Nottingham and Oxford Playhouse, Hull, York and The Old Vic. Two years ago he toured Canada in an Aqua Show with the British Olympic Diving Team. He has worked most recently at the Mayfair Theatre in The Unbelievable Crime of Muriel Allen.

ROBERT SWALES

Robert trained at the Bristol Old Vic Theatre School and was also in the National Youth Theatre. He acted in many rep theatres before joining the Prosper Theatre Company. With them he toured to the Middle East, Scandinavia, Russia and Hong Kong in productions of Twelfth Night, Royal Hunt of the Sun and Pericles. More recently he toured the Continent in a Shakespeare anthology with Sir Michael Redgrave and played a season in Toronto in Hail Life with Sir John Gielgud. Last summer he toured England in a production of Stephen Sondheim's A Little Night Music. Television over the years has included parts in Within These Walls, Space 1999, Man About the House, Jackanory, and a BBC2 Playhouse Production The Boyfriend Boys. Last year he made a comedy series called Grit Folk for ATV.

HAYDN DAVIES

Haydn Davies was originally a music student but he became more interested in acting and directing. Since then he has been associated with every kind of entertainment in Britain and abroad. His last television appearance was in the BBC production of Suez 1956 and he last appeared in London at the Queen's Theatre in The Dresser. He is a founder member and director of The Poetry People. Their associated recording company PP Records has released three cassettes so far — Speeches of Queen Elizabeth, The Metaphysical Poets and On Ludgate Hill. A fourth, What's Wrong With Anarchy? is in the pipeline.

GLORY ARNEN

Glory gets straight to the point. She joined the acting profession to see the world. An American with an English father and Canadian mother she can make herself welcome at most borders and has worked as an actress in Hong Kong, Australia, France and Germany and in leading roles for films, theatre and television.

The Combined Theatrical Charities Council

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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 retains 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 (founded 1882) which helps by making allowances, grants and loans to aged and distressed actors and actresses.

The Theatrical Ladies' Guild of Charity (founded 1902) which makes grants of money and gifts of clothing, fuel and other necessities, not only to actors and actresses, but also to stage hands, dressers and those employed in any of the theatres.

The Actors' Charitable Trust (formerly The Actors' Orphans Fund—founded 1895) which is primarily concerned with the welfare of children but which has now extended its charity to enable assistance to be given to the aged as well through its responsibility for the running of Dover Hall.

King George's Pension Fund for Actors and Actresses (founded 1911) which provides pensions for these actors and actresses who have rendered such distinguished service in the profession as to merit recognition and who, through adverse circumstances, are in a position to require such assistance.

Dover 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
2 Adam Street
London WC2
Telephone: 016 8776

The Theatrical Ladies' Guild
Bedford Chambers
Covent Garden
London WC2
Telephone: 826 6056

The Actors' Charitable Trust and Dover Hall
Bedford Chambers
Covent Garden
London WC2
Telephone: 826 8984

King George's Pension Fund
14/16 Regent Street
London SW1
Telephone: 027 4311

The Combined Theatrical Charities Council

Hyde House
Langley Street
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Telephone: 835 7187
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