

# APOLLO THEATRE

The Royal Court Theatre presents

John Gielgud  
Dandy Nichols

Ralph Richardson  
Mona Washbourne  
Warren Clarke

## HOME

by David Storey

Directed by Lindsay Anderson

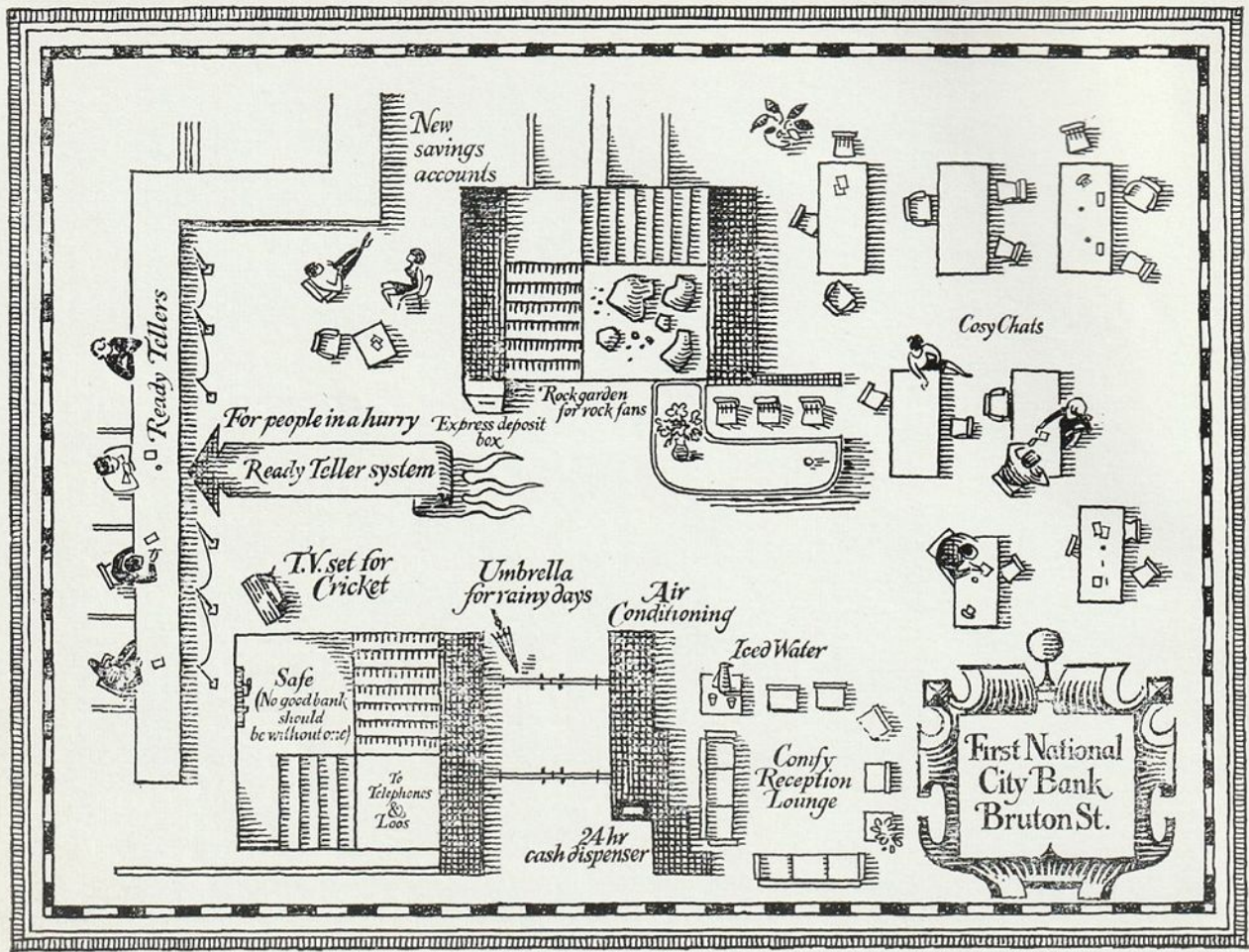
Designed by Jocelyn Herbert

Lighting by Andy Phillips

Music by Alan Price







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**David Storey** *Home* is David Storey's fourth play. His first, *The Restoration of Arnold Middleton*, was produced at the Royal Court in 1967, where it won immediate recognition and transferred for a West End run at the Criterion Theatre. This was followed last year by two plays: *In Celebration* and *The Contractor*, both directed by Lindsay Anderson. *The Contractor*, which won as much praise for its subtle poetry of atmosphere as for its tour-de-force erection and dismantling of a marquee on stage, was reproduced in April at the Fortune Theatre, where it is now running.

David Storey is 36. He was born in Wakefield, educated at Wakefield Grammar School and, at 17, signed a fifteen-year contract with Leeds Rugby League Club. He also won a scholarship to the Slade School of Art in London, and when the conflict between rugby and painting became too great he paid back three-quarters of his signing-on fee and Leeds let him go.

He had written, and laid aside, seven novels already before his eighth, *This Sporting Life*, was published in 1960. The story of a professional rugby player and his affair with his widowed landlady, this novel was directed as a film by Lindsay Anderson from Storey's own screenplay. David Storey's other novels are *Flight Into Camden* and *Radcliffe*.



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THE ROYAL COURT THEATRE  
presents

## HOME

THE COMPANY in order of appearance

Harry	<b>JOHN GIELGUD</b>
Jack	<b>RALPH RICHARDSON</b>
Marjorie	<b>DANDY NICHOLS</b>
Kathleen	<b>MONA WASHBOURNE</b>
Alfred	<b>WARREN CLARKE</b>

**ACT ONE**      Before lunch

INTERVAL

**ACT TWO**      After lunch

---

<i>Directed by</i>	<b>LINDSAY ANDERSON</b>
<i>Designed by</i>	<b>JOCELYN HERBERT</b>
<i>Music by</i>	<b>ALAN PRICE</b>
<i>Lighting by</i>	<b>ANDY PHILLIPS</b>
<i>Assistant Director</i>	<b>ROGER WILLIAMS</b>
<i>Company Manager</i>	<b>DAVID K. GRANT</b>
<i>Deputy Stage Manager</i>	<b>DIANA McCALL</b>
<i>Assistant Stage Manager</i>	<b>RODNEY FIGARO</b>
<i>Wardrobe Mistress</i>	<b>ELIZABETH MOORE</b>
<i>Poster and Programme Design</i>	<b>ANDY GAGE</b>
<i>Production Photographs</i>	<b>JOHN HAYNES</b>

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## Dandy Nichols

is a Londoner. For twelve years she worked in an office job in the Chemical Industry, while acting in her spare time with the St. Pancras Peoples' Theatre, a professionally run amateur group which took plays into the East End on weekend evenings. Success in a semi-pro show at the Scala decided her to become a professional actress: her first job was in repertory at Cambridge. Her many appearances in the West End have included *Power Without Glory* with Dirk Bogarde, Noel Coward's *Peace in Our Time*, *September Tide* with Getrude Lawrence and, last year, Ann Jellicoe's *The Giveaway*. Dandy Nichols' Mrs. Garnett in the TV series *Till Death Do Us Part* is only one of countless TV characterisations. Since *Nicholas Nickleby* in 1946 she has appeared in over 200 films including *The Fallen Idol* with Ralph Richardson, *The Deep Blue Sea*, *Help* and *The Knack*. Her most recent films are *Till Death Do Us Part*, *The Birthday Party* and *First Love*.

## Mona Washbourne

comes from Birmingham where she trained first as a pianist and then as an actress at the Birmingham Repertory Theatre. She came to London in 1945 and played in *The Winslow Boy* at the Lyric, *Ring Round the Moon*, *Hippo Dancing*, *Morning at Seven*, and many other plays. In 1960 she worked for the first time with Lindsay Anderson as Billy's mother in *Billy Liar* which she played for eighteen months, first with Albert Finney, then with Tom Courtney. She followed this with *Semi-Detached* with Laurence Olivier. Her first appearance in New York was at the Belasco in November 1957 in *Nude With Violin*, in which she later appeared in San Francisco and Hollywood. Mona Washbourne has played in many films, from *The Winslow Boy* and *Billy Liar* to *My Fair Lady* and *If...* Her most recent film is *The Bedsitting Room*.

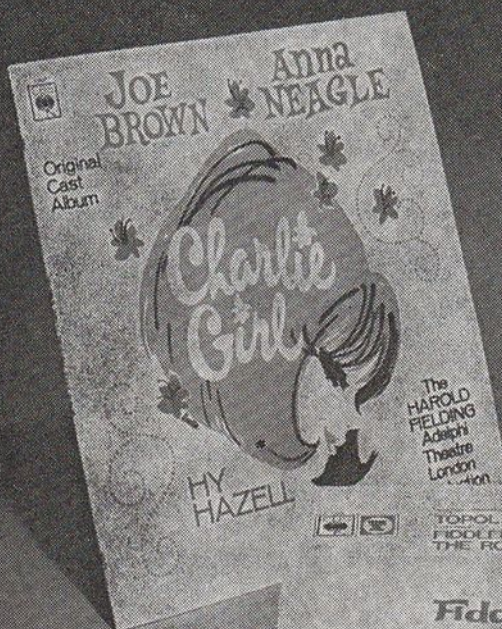
## Warren Clarke

came to London from Manchester in 1969, after five years in repertory and a string of TV series and plays, from *Coronation Street* to the D. H. Lawrence series. He auditioned at the Royal Court and was immediately offered three understudy roles in *The Contractor*. Since then he has worked continuously with the Court, in *Famine* and as the Trusty in *Insideout*, and singing 'Lily of Laguna' and 'Any Dirty Work Today' in *The Theatre Upstairs Music Hall*. He played the milkman in *Three Months Gone*, first at the Royal Court then in its transfer to the Duchess Theatre. Warren Clarke has filmed in the *Virgin Soldiers* and most recently in *The Breaking of Bumbo*.

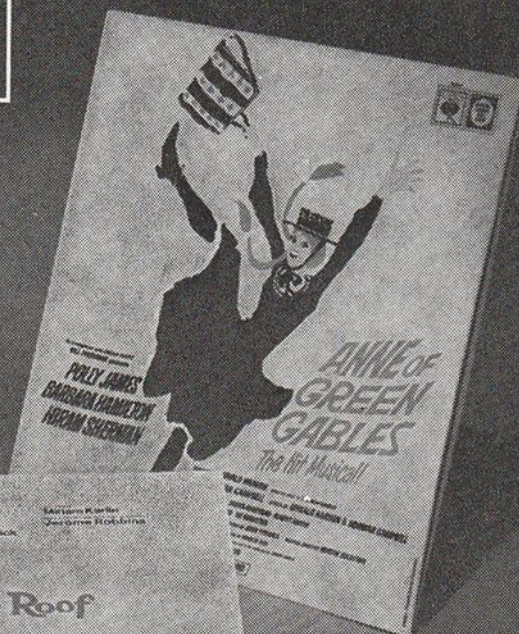


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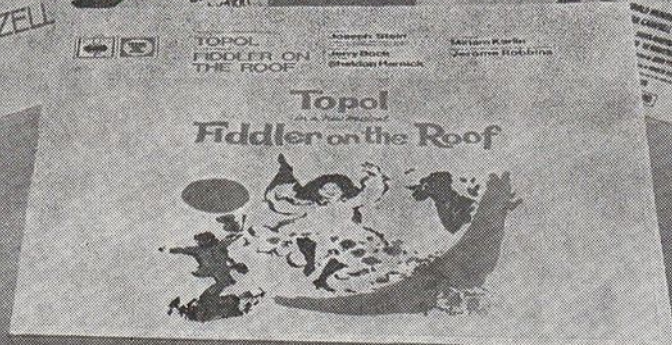
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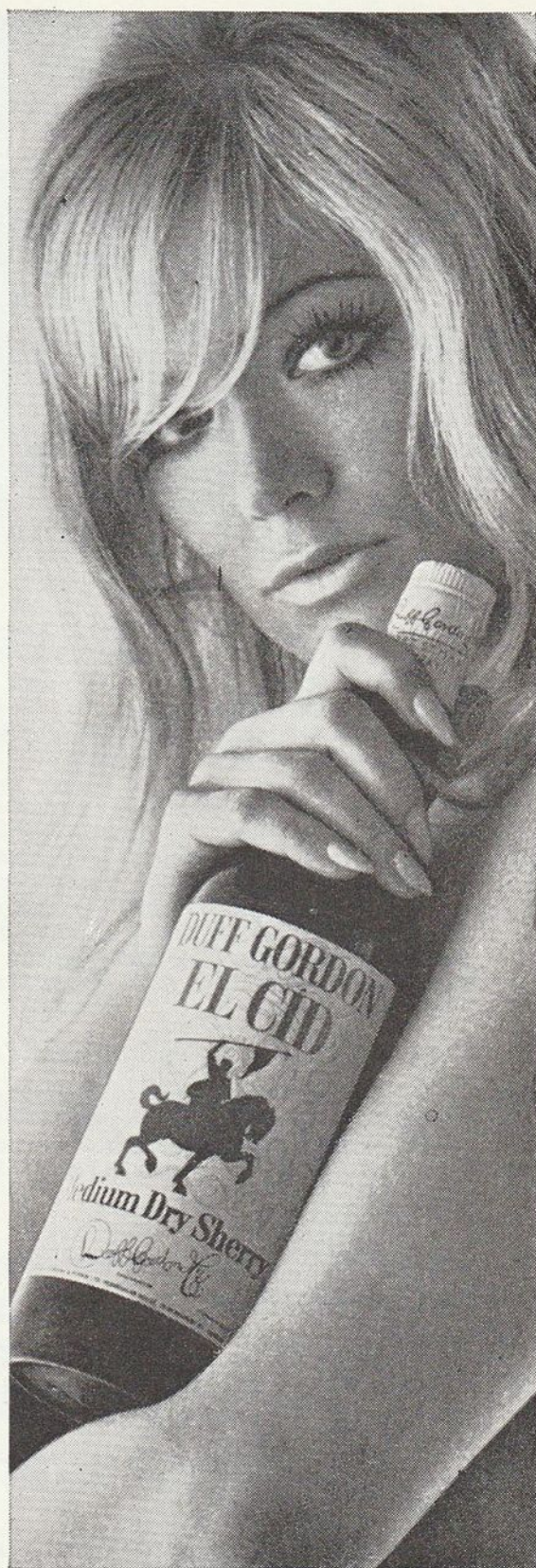
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# MAGIC RESTAURANTS BY CANDLELIGHT

by MAURICE MATEUS

Dining out, even for people who know London well, is a problem as we have an enormous selection of restaurants at our fingertips, and unless you are a millionaire or a food critic, it is impossible to try every establishment, so let me help you with a simple choice of four places which I am sure you will love. **THE SECRET PLACE**, 243 Old Brompton Road, SW5. FRE 1659, at one time stood in a barren wilderness of eating places but when you walk through the door into fairyland, you will understand why it exists on a foundation of rock. Magic lanterns throw nursery rhyme pictures on the walls; open fires, 19th Century curiosities and old butchers' chopping blocks scrubbed whiter than white. The service is alert and the food and wine are extremely sophisticated. Excellent value for money. **THE LOUIS D'OR**, 73 Ebury Street, SW1, 730 4477, is a classic French restaurant and will very shortly become a second home for gourmets. Splendidly luxurious decor, a wonderful choice of food, each dish a masterpiece, served with delicate precision and care; exquisite cellar of wines. Your hostess is Henrietta Guinness, so go along and see what the young heiress has created. It is approximately £4 a head with wine, but you will come out feeling you have had a gastronomic experience, not a financial disaster. Now open on Sundays. If you saunter along Westbourne Grove, W11 from Portobello Road towards Ladbroke Grove, you will pass 306, **L'ARTISTE ASSOIFFE**, PAR 4714, and pass you will because unless you are very lucky, they won't have a table for you. In my mind it is the most enchanting and romantic place in London. Pass through a fairground fantasy world down to a country restaurant in Provence. They specialise mainly in French Provincial food which together with a good bottle of wine adds up to a superb evening. Open for lunch on Saturday. **L'ARTISTE ASSOIFFE** is one of the very few in London where you can eat out of doors in the summer. The latest and probably the most beautiful is **JASPER'S BUN IN THE OVEN**, a lovely French restaurant recently opened on Kew Green — Kew Gardens. There is plenty of parking and you can enjoy your dinner in peace. You will be lucky to get in as it is always booked up — but try, you will not regret the effort. 11 Kew Green. 940 3987.



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*In this production (which opened at the Royal Court Theatre on the 17th June 1970) Sir John Gielgud and Sir Ralph Richardson worked for the English Stage Company for the first time. No biographical note could do justice to their extraordinary contribution to the British theatre and cinema over the last half century. Whether John Gielgud is chiefly esteemed as the Hamlet of his generation, or for a succession of other performances (and productions) as classic as his IMPORTANCE OF BEING EARNEST, his LADY'S NOT FOR BURNING, his MUCH ADO, his LEAR and many Restoration to modern plays—can depend only on taste. In the last few years a number of brilliant screen performances have shown his equal mastery in the film medium. Ralph Richardson has similarly left his mark in the cinema, notably in many fine starring performances in Korda productions (his Baines in THE FALLEN IDOL and his Karenin are still vivid). His unique achievements in the theatre range from innumerable classic roles at Stratford and the Old Vic, unforgettable creations like Peer Gynt, Vanya and Falstaff, sympathetic collaborations with modern authors (Priestley and Greene), down to his recent distinguished seasons at the Haymarket. Biographies are hardly feasible. We are privileged instead to print a reminiscent conversation, prompted by a Royal Court bystander, between these greatly distinguished fellow-artists and friends.*

*You have both played in The Royal Court Theatre before, haven't you?*

J.G. Yes; I was only once at the Court, playing Rosencrantz or Guildenstern, I don't remember which, in the General Strike. . . . Colin Keith Johnstone in a modern dress *Hamlet* that was hastily put on for a few matinees. And then I was in a couple of Spanish plays translated by Granville-Barker—this was just before I went to the Vic. 1927, I think.

*And Sir Ralph?*

R.R. About 1927 I think it must have been, when I did a Barry Jackson season with Larry.

J.G. Were you in HAROLD?

R.R. Oh, yes.

J.G. I remember I was very annoyed because I wasn't asked to play Harold. I thought it was quite up my street . . . So Larry was already pushing me into the ring at that early age . . .

R.R. Yes. I had quite a longish time at the Court—BACK TO METHUSELAH, THE TAMING OF THE SHREW in modern dress, AREN'T WOMEN WONDERFUL?—I can't remember them all . . .

J.G. THE FARMER'S WIFE and YELLOW SANDS.

R.R. That's right. THE FARMER'S WIFE, which was the greatest success the Court Theatre ever had, one of the most spectacular successes of all time . . .

J.G. It ran for two years, didn't it?

R.R. Yes.

J.G. Pre-MOUSETRAP!



*Was The Royal Court in those days regarded as being a bit peculiar?*

R.R. No. Not peculiar peculiar—but damned off the map.

Yes.

R.R. When Barry Jackson took it for *THE FARMER'S WIFE*, he was taking a kind of derelict theatre . . .

J.G. Fagan tried to make it pay. He had it when I first used to go there in 1918/19, when he did *OTHELLO*, *HENRY IV*, Part II, *SCHOOL FOR SCANDAL*, *A MIDSUMMER NIGHT'S DREAM*, *HEARTBREAK HOUSE* and the play about Parnell, *THE LOST LEADER* . . .

R.R. It was a fine season. The *OTHELLO* was particularly brilliant with Tearle and Rathbone.

J.G. And Madge Titheridge.

R.R. And Madge Titheridge.

*Was that the same building?*

R.R. Yes, exactly the same except for the boxes. And there was a gallery.

J.G. Later on perhaps . . .

R.R. The theatre did take a kind of recess from the public eye, didn't it?

J.G. But then Bennett took it for Charles Laughton . . . and Komisarjevsky . . . and a Dorothy Chesterton Season in the early thirties. That was a very chic period.

*It's a very peculiar theatre, the Court.*

R.R. It comes and goes.

\* \* \*

*When did you first meet Sir Ralph?*

J.G. At the Old Vic, 1930.

R.R. What a memory you've got.

J.G. He came up to me and said, 'You've kept me out of more plays than any actor I know and I almost refused this engagement because of you'.

R.R. I didn't.

J.G. You did. It was charming. We got on very well after that. We were rehearsing *Hotspur* and *Prince Hal*. We played only one season together . . .

R.R. Johnny Gielgud was the first great star of the Old Vic; he was the first person to draw the carriage trade across the Waterloo Bridge. And that is very, very remarkable. He played *Hamlet* as a young man . . . And the Savoy, instead of turning West as it always did—sometimes a little tiny bit North—turned, for the first time in the history of the stage, South over the Waterloo Bridge. . . to see Johnny Gielgud as *Hamlet*.

J.G. We had to play so many performances at the Vic and so many performances at Sadlers Wells and we never knew where we were, nor did the audience, programmes were very confusing and we didn't do very well at either. But it was the beginning of something . . .

R.R. And I was asked then—Johnny had done I think two seasons or even three—

J.G. Two.

R.R. Well Johnny had announced it was his last season, and Harcourt Williams, who was the Manager, came to me and said, 'Look, Gielgud is stepping off the plate next year; would you like to come down and play a few parts because there's a jolly good bait—a worm on the end of the hook—if you could perhaps take over! . . .' Well, I mean, I was very, very delighted to accept this engagement.

J.G. How many years did you do after I left—one or two?

R.R. I think I did three altogether, one with you and two on my own. I didn't like John very much when I first met him. I hadn't anything really very deeply against him, except that he wore clothes that I didn't quite approve of, because in those days I was rather square—having now become quite round. And he wore clothes that I thought slightly fussy . . . I've really taken to him since, you know. I played the first play, which was *KING HENRY IV*, and then we played *THE TEMPEST* in which Johnny stamped, engraved, or whatever you call it, created,




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his magnificent Prospero. I played Caliban and I had a good deal of difficulty with the part. I'd never played it before. I'd played a great number of Shakespeare parts in my earliest apprentice days and still hadn't done it. I didn't know how to tackle it. And seeing that I had some trouble, John said to me, 'Would you like to run your scene after rehearsal with me?' Well, I couldn't exactly say no, but I wasn't looking forward to the experience with any pleasure, so I sulkily said yes. Then he said to me, 'You know where you come on and go arrrrrrggghh—something?' I said, 'I know when I come on doing that', and he said, 'How would it be, Ralph, if you came out from the other entrance and made a woo-woo-woo-woo?' 'Well', I said, 'I'd like to try that', rather sulkily. I found it worked excellently. Then he said, 'You know when you go Quack, Quack, Quack the-something-or-other, and menace me . . .?' I said, 'I know the bit where I menace you . . .'

J.G. 'All the infections that the sun sucks up . . .'

R.R. 'All the infections'—'there's another way of looking at that', he said. I said, 'I didn't know there was.' He said, 'Supposing you look at it *that way*.' By God, I thought, that's really bloody clever. So my first contact with Johnny was admiration. I thought, this chap knows a thing or two; I must hand it to him, he certainly knows a thing or two. I admire that. So that was the start of what has been a long friendship. How many years? 30, 40? 40 years. '40 years on.' Since then I don't think we've had a cross word.

J.G. Not even the ones I do . . .

\* \* \*

J.G. I was very lucky because I saw Ralph in a lot of parts that he has never played again in which I thought he was superb. Notably, Enobarbus in *ANTONY AND CLEOPATRA*, and Kent in *LEAR*, in both of which I think he was absolutely unrivalled; and it's sad when you reach a certain eminence in the theatre you can't play these parts any longer. When they're marvellously played they have as much importance as any other in the play.

*How many years passed before you worked together again?*

J.G. Well, I directed a play called *SHEPPEY*. I didn't act in it; Ralph played the lead, the sort of part which he made very much his own. Just soon after the Vic in 1934—Somerset Maugham's last play. Then he was going to play in a play called *QUEEN OF SCOTS* which I did, about Mary Stuart. But he didn't like the part and surrendered it very gracefully on the first day to Sir Laurence.

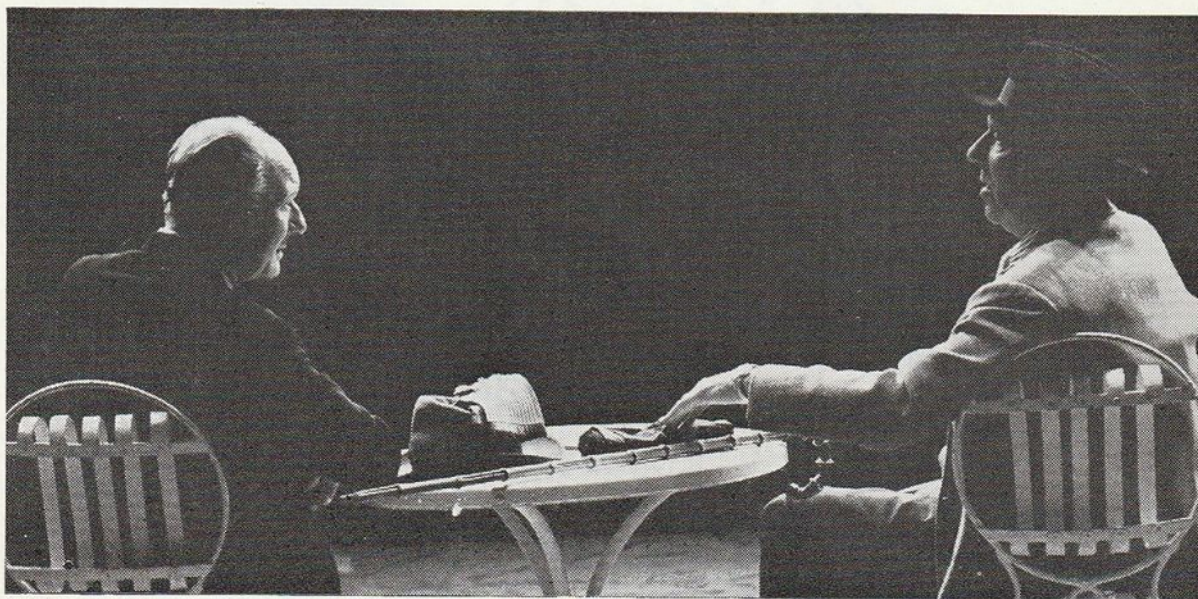
*And later?*

J.G. We were together in '53 at Stratford.

R.R. We've been an awful lot together.

Yes.

J.G. Celestial twins, or something . . .





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## Jocelyn Herbert

began her long association with the Royal Court Theatre in 1955, first as a scene painter in the Workshops and then, after two years, as a designer; her first set was for Ann Jellicoe's *Sport of My Mad Mother*. She worked closely with John Dexter and Arnold Wesker on the first production of Wesker's *The Kitchen* and the *Trilogy* plays. She designed all George Devine's Ionesco and Beckett productions, and worked with Tony Richardson and Anthony Page on John Osborne's *Luther*, *A Patriot for Me* and *Inadmissible Evidence*. Some of her most memorable

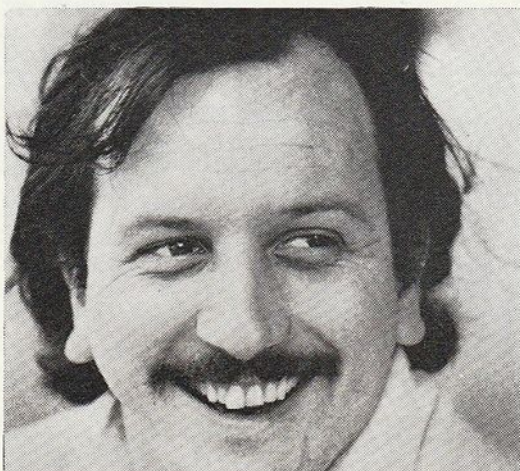
designs were for the first production of John Arden's *Serjeant Musgrave's Dance*—also directed by Lindsay Anderson. Jocelyn Herbert first started working in the cinema as 'Consultant' on *Tom Jones*. She followed this as Art Director on *Isadora* and *If...*. Her most recent work has been on *Ned Kelly* in Australia and on *Beckett 3* in The Theatre Upstairs.

## Alan Price

is a Geordie, born 28 years ago in Fatfield, County Durham. He ran his first group *The Alan Price Combo*, in his spare time after a working day as an income-tax officer. He then became the organist-arranger for *The Animals*, one of the first and most successful of the English rhythm-and-blues groups in the early sixties. In 1965 he founded his own group, *The Alan Price Set*, with which he recorded his first big hits, 'Hi-Lili Hi-Lo', 'Simon Smith and the



Amazing Dancing Bear' and his own song 'The House That Jack Built'. In 1968 he disbanded the Set to work on other projects—notably the TV series 'Price to Pay'. Last year he formed *Alan Price and Friends*, did a television series about the development of Pop, *Monster Music Mash*, and a series of concert programmes with Georgie Fame. His current single is his own song, *Sunshine and Rain—The Name of the Game*, and his next L.P. will feature all his own songs. His music for *Home* is Alan Price's first work in the theatre.



## Andy Phillips

Andy Phillips has designed the lighting for all Royal Court productions for the last four years. Born in Staffordshire, where his father was a Baptist parson, he went to drama school in Brighton for two and a half years. He left to form his own company, Group One Productions, in association with Bill Owen and other fellow students. The Company went bankrupt in Edinburgh in 1960, and he went into repertory: he once appeared at the Theatre Royal, Brighton, in *Nude With Violin*. In 1961 Andy Phillips started as flyman at the Aldwych for the Royal Shakespeare Company, eventually graduating to Assistant Chief

Electrician. Five years later he left the Aldwych to take up the post of Chief Electrician at the Royal Court. He has also recently lit William Gaskill's production of *The Beaux' Stratagem* at the National and the opera *Leonora*. He is married to the actress Judy Liebert, who created the role of Claire in the Court production of *The Contractor* last autumn.





Warren Clarke and John Gielgud

FOR THE ROYAL COURT THEATRE

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	ANTHONY PAGE
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1. Persons shall not 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 limited to the number indicated in the notices exhibited in those positions.
2. The Safety Curtain must be lowered and raised in the presence of each audience.

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**LA NAPOULE RESTAURANT**. 8-10 North Audley St., W1. Lino and Giulio (Late White House) assure you of a warm welcome and the finest of French Cuisine in their new Restaurant in Mayfair. Where you can dine comfortably and leisurely after the Theatre. LUNCHES: 12.30 pm-3 pm. DINNER: 6.30 pm-11.30 pm (Last Orders) 629 4178. (£5 for two). Wine extra. Parking.

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**JAPANESE STEAK HOUSE**, 22-25 Dean Street, Soho, W1. Tel. GERrard 6630. The first in Europe! A unique eating experience: Japanese food is cooked before your very eyes by gracious Japanese girls. Attractive Oriental decor. Open for lunch and dinner. Ideal for parties. Fully licensed.

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**PETER MARIO'S Italian Restaurant**, 47 Gerrard St., Shaftesbury Ave. (opp. Columbia Cinema) W1. GERrard 4170. Open till midnight.

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**LIGHT OF INDIA**. Lic. London's best Curry restaurant. Recommended by press. 6-12. Rossmore Ct., 59 Park Rd., NW1. PAD 6753.

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**BERNARD AND JEAN JACQUES** welcome you to Les Provinces de France at LE FRANCAIS, 259 Fulham Road, SW3. FLA 4748.

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**THE MOGUL SHAH-EE** 172 Wardour St., Oxford St. Indo-Pak speciality menu including Tunduri Dishes, English and Cont. Cuisine. Fully licensed. Tel. 437 1797. Noon to Midnight.

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**LA BUCA DI BACCO**, 181 Fulham Rd., SW3. FLA 3301. Finest Italian cuisine, gay and friendly atmosphere, guitarist. OPEN 6 pm to 1 am.

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**TANDOORI** chicken (cooked on charcoal in clay oven) Kebab & curries at **SAMARKAND** 5 Rathbone Pl., Oxford St., W1. Tel. 636 5288.

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**THE STABLE RESTAURANT**, 123 Cromwell Road, SW7. Dining and Dancing nightly. French/Italian menu. Fully licensed. Evenings 6.30 pm to 2.30 am. Reservations 370 1203 or 370 2588.

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**MAHARISHI**-Dine and enjoy exotic Indian and Pakistani dishes in a typical village atmosphere under the blue sky, palm trees and summer rainfall, served by girls and boys in traditional costume. Separate floors available for parties. Fully licensed and open till midnight, 31-32 Poland Street (off Oxford Street), London W1.

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**STAR STEAK HOUSE**. 11 Soho Square, W1. Telephone 437 6525. For the most succulent steaks in London, also Scampi, Dover Soles and Chicken, etc. Open 12 Noon to 3 pm and 5.30 pm to 11.30 pm including Sundays.

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**SHAFI**, oldest Indian Restaurant in Europe, presents new exciting and exotic tastes by Mrs Ishani from her own recipes. Homely atmosphere. Fully licensed. Open 12-midnight. 18 Gerrard St., Piccadilly, W1. GER 2354.

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**LES TROIS CANARDS** 13-14 Knightsbridge Green, SW1. 589 0509. Continental cooking and the best duck in town. Last orders 11.30 pm. Fully licensed.

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**DUMPLING INN**. The only Peking style restaurant in the West End. 15a Gerrard St., W1. Tel. GER 2567.

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**LA LUPA**, 23 Connaught Street, W2. 723 0540 for after the theatre. A connoisseur's restaurant. Italian and French Cuisine. Domus Fida Hospitae Amica.

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# SHOWGUIDE

A brief guide to London's Top Theatres

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Shaftesbury Avenue, W1. Tel. GER 2663

JOHN GIELGUD  
RALPH RICHARDSON  
DANDY NICHOLS  
MONA WASHBOURNE  
WARREN CLARKE in

### "HOME"

A Play by DAVID STOREY

## GLOBE

Shaftesbury Avenue, W1. Tel. GER 1592

PHYLLIS CALVERT  
PATRICK CARGILL, AMANDA REISS  
and BERYL REID  
in

### "BLITHE SPIRIT"

by NOËL COWARD  
Directed by NIGEL PATRICK

## HER MAJESTY'S

Haymarket, SW1. Tel. WHI 6606

The World's Most Acclaimed Musical

### "FIDDLER ON THE ROOF"

Book by Joseph Stein,  
Music by Jerry Bock,  
Lyrics by Sheldon Harnick.  
Directed and Choreographed by  
Jerome Robbins.

## QUEEN'S

Shaftesbury Avenue, W1. Tel. REG 1166

### "CONDUCT UNBECOMING"

by BARRY ENGLAND  
"A TRIUMPH"—*Sunday Times*  
"THE HIT OF THE YEAR"—*People*

## LONDON PALLADIUM

Argyll Street, W1. Tel. GER 7373

### THE VAL DOONICAN SHOW

with MOIRA ANDERSON,  
NORMAN VAUGHAN  
TRIO ATHENEE & Big Company

5th Oct. for 3 weeks

SACHA DISTEL

Opens 22nd December

### "ALADDIN"

CILLA BLACK, LESLIE CROWTHER  
ALFRED MARKS, CLIVE DUNN  
and TERRY SCOTT

## THEATRE ROYAL DRURY LANE

Catherine Street, WC2. Tel. TEM 8108

### "THE GREAT WALTZ"

A musical romance on the life  
of JOHANN STRAUSS

starring

SARI BARABAS, WALTER CASSEL  
LEO FUCHS, DIANE TODD  
and DAVID WATSON

## LYRIC

Shaftesbury Avenue, W1. Tel. GER 3686

ROBERT MORLEY, HEATHER SEARS  
and JOAN TETZEL  
in

### "HOW THE OTHER HALF LOVES"

A New Comedy by ALAN AYCKBOURN  
(author of "Relatively Speaking")

## VICTORIA PALACE

Victoria Street, SW1. Tel. VIC 1317

A New £100,000 Production of  
The Black & White Minstrel Show

### "THE MAGIC OF THE MINSTRELS"

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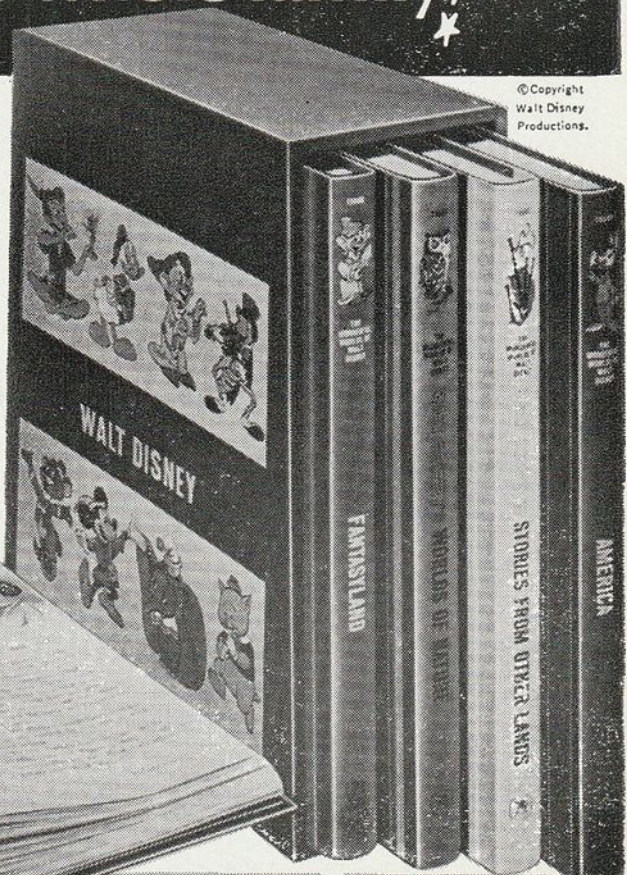
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