

BEING YOURSELF ON PURPOSE:  
THE ACTOR AND THE GLASGOW CITIZENS' THEATRE

by

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B.F.A., University of Victoria, 1980

A THESIS SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in the Department

of

Theatre

ACCEPTED  
FACULTY OF GRADUATE STUDIES

DATE

Oct. 6, 1987

DEAN

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July 1987

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### ABSTRACT

The Glasgow Citizens' Theatre is one of the most unusual and fascinating theatre companies in Britain today. Originally formed in 1943 as a home for Scots drama, the Citizens' fell upon hard times after the death of its founder and chief playwright, James Bridie, in 1951. For many years following Bridie's death the Citizens' had no real identity, though many were assumed and, proving unsatisfactory, shed again. The Citizens' assumed a recognizable style in the season after the arrival of Giles Havergal, director, and Philip Prowse, designer, in 1969. After a dismal season of repertory work which failed to attract audiences, Havergal and Prowse decided to stop trying to cater to audiences, and do what they liked instead: to form a company of young actors and produce a season of classics presented in unconventional ways. The emphasis was on sex, violence, and the visual aspects of production. Initially, perhaps, a rather crudely sensational form of theatre, the Citizens' style soon became more sophisticated, particularly after dramturg Robert David MacDonald joined the company in 1971. MacDonald, Havergal, and Prowse are now co-directors at the Citizens'; they have chosen to remain in Glasgow, although all three work elsewhere from time to time.

The Citizens' style is heavily influenced by popular culture, and by movements in the modern European theatre, particularly the work of Jean Genet. It is to this day dominated by sex, violence, and powerful visual appeal, and emphasizes the compelling personalities of the actors involved in productions. Although chosen for "stage presence" rather than the attributes of skilled performance technique commonly emphasized in the modern British and American theatre, the critical acclaim earned by many actors who began their careers at the Citizens' seem to indicate that they are just as "good" as more conventional actors, and that the Citizens' unusual methods of casting and on-the-job training are as valid as any others.

Examination of a sample group of well-known ex-Citizens' actors showed them all to be quite extreme "types," who emphasize a few, idiosyncratic personality traits in performance. Their styles range from the most apparently realistic to the most flamboyantly theatrical.

The Citizens' Theatre, differing as it does so greatly from other theatres in Britain, is idiosyncratic itself. It is located in the Gorbals district of Glasgow, one of Britain's most deprived areas, but makes no attempt to appeal directly to the local audience; if anything, examination of a list of Citizens' productions might lead one to accuse them of elitism. Paradoxically, the Citizens' refusal to try to predict audience tastes, or aim specifically at

local concerns, has brought in a higher proportion of the local audience than any of the Citizens' earlier administrations or, indeed, most of the companies in Britain who have specifically tried to attract a working-class audience. The Citizens' refusal to compromise their artistic ideals, and their presentation of theatrical events which are interesting, exciting, and marvellous to look at, have ensured that audience appeal remains constant, and has also earned them considerable critical respect. Originally the directors' decision to "do what they liked" was born of a despair that an audience could ever be found for the Citizens'; this policy rebounded in their favour, turning out to be what the public liked as well.

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### **ACKNOWLEDGEMENTS**

I would like to thank Cheryl Campbell, John Duttine, Rupert Frazer, Mike Gwilym, Giles Havergal, and Alan Hughes for their invaluable assistance.

**DEDICATION**

To my parents

## INTRODUCTION

Tim Curry, as a malevolent transvestite bombshell, smirks and pouts his way through the bizarre Rocky Horror Picture Show; Rupert Frazer, as the epitome of the English gentleman, watches the decline of the Edwardian era with an enigmatic hollow stare in The Shooting Party; Mike Gwilym, as the most resolute of cynics, twitches and grimaces in perplexity as love takes him over in Love's Labour's Lost. Although very different on the surface, the members of this unlikely trio of actors do have something in common: all three are products of the Glasgow Citizens' Theatre. The initial appeal of the styles of both the Citizens' Theatre and its actors is visual; our eye is caught by a compelling stage-picture, design, or gesture. Our attention is held by intensity and variety of content, but it is captured by the exploitation or utilization of form. The Citizens' first came to my attention, as no doubt to the attention of many others, through a sensational advertising campaign.

Beginning with the 1974-75 season, the Citizens' administration attempted to lure the curious to their theatre with a series of bizarre photographs and line drawings.<sup>1</sup> I first saw one of these ads in a bound volume of Plays and Players from the year 1977 (Figure 1). That volume also contained an interview with Mike Gwilym, one of the most notable actors to emerge from the Citizens'; after reading his comments on the Citizens', I was intrigued. The arrogance, limitless creative energy, and willingness to



Figure 1: A typical Citizens' advertisement, 1976-77 season. From Plays and Players, June 1977:9.

take huge theatrical risks which seemed (from my reading of the article) to be the basis of the Citizens' art were a fascinating contrast to the (true or false) humility adopted by most theatrical managements.<sup>2</sup>

The success of the Citizens' Theatre under its present management, which has been constant since 1971, has been quite amazing. Their expressed policy of only doing plays

that they like has worked in their favour, turning out to be what other people, audiences and most critics, like as well. Although, in the early 1970's at the Citizens', pleasing the audience seemed almost incidental to their purpose, over the years the company has built up a large following, drawn from all segments of Glasgow's extremely varied society, and has gained the respect of the international theatre community.<sup>3</sup>

It seems that the Citizens' singular style and unconventional casting methods have proven successful almost for their very contrariness, for they emphasize what more orthodox British theatres try to conceal: theatricality, artifice, high-voltage "scenery-chewing" acting, the joy of dressing up. Inhibitions dictated by conventional rules of taste and tradition, and accepted standards of good and bad, simply do not apply at the Citizens': the theatre is a functioning example of the maxim "nothing succeeds like excess."<sup>4</sup>

The Citizens' disregard for theatrical orthodoxy is exemplified by its casting policy whereby actors are chosen for their "stage presence"; whether or not they are technically accomplished performers is of secondary importance.<sup>5</sup> Yet the Citizens' has produced a number of the most exciting young actors working in Britain today.

This paper will examine the work of a sample group of Citizens' actors, selected for the following reasons: they appeared at the Citizens' in the early years of both the

new-style Citizens' and their own careers; they have gone on to success outside the Citizens', and their work is accessible to an international audience, having been filmed or televised. The actors will be examined in an effort to determine the quality or qualities which make a Citizens' actor distinctive. The Citizens' itself will also be examined, as the style of the theatre and the style of the actors seem to be connected, the latter being simply an expression of the former. The Citizens' influence, if any, on the British theatre community, through its own work and the work of its actors, will also be discussed. How has an initially rather reckless attitude--"They don't like anything, so let's do what we like"<sup>6</sup>--been transformed into a workable artistic policy? How has that attitude been developed and refined? The long and relatively prosperous tenure of the Citizens' present management, and the work of the disparate group of actors who have appeared with the company, led me to wish to investigate the Citizens' curious history. At the time of writing, no full-length studies of the company's work had been published, so my research took a number of different forms. I looked at the background of the Citizens', the careers of the present triumvirate of directors (Giles Havergal, Philip Prowse, and Robert David MacDonald), apparent influences on the company from the theatre at large, and, the central focus of this paper, the work of six prominent Citizens' alumni: Suzanne Bertish,

Cheryl Campbell, Tim Curry, John Duttine, Rupert Frazer, and Mike Gwilym. The Citizens' as it is now is a product of the combination of these elements; the company is an eclectic theatrical grab-bag of ingredients and influences, and this is reflected in its unique production style.

Most of my investigation of the Citizens' consisted of primary research: archival work, involving feature articles, interviews, and play reviews in periodicals, and direct communication with ex-Citizens' actors and with the present Artistic Director. I sent a questionnaire to the six selected actors, and received four replies. (Appendix 1). These have been of vital importance to my work, particularly in Chapters Three and Four; the actors' responses were forthright and very enlightening. The Citizens' Artistic Director, Giles Havergal, responded generously to my request for information on the company in the early 1970's, providing theatre programmes and other materials which would not have been available to me from any other source (Appendix 2).

The conclusion I drew as a result of my research was that the Citizens' long success has a firm foundation. Although perhaps initially composed of arrogance, trendiness, and desperation in approximately equal parts (see Chapter Two), the Citizens' singular attitude has been transformed into a practical system. The company's expressed sentiments on the script and the actor (for example) may be

unusual, but the work which results is undeniably interesting. Their productions are held together by a strong emphasis on design, and all the trappings of the theatre. Through experiment, the Citizens' management has learned what the market will bear, and although they have a definite style, it is not restrictive; the style's eclecticism allows the company to adjust to suit the needs of the moment (Chapter Five).

Ultimately, the Citizens' retains an element of je ne sais quoi; although its success can be broken down into its many component parts and analyzed, it has not to date been duplicated. It is interesting to note that this indefinable quality is precisely what the Citizens' directors look for in actors. The typical Citizens' actor is interesting in himself, and can create striking effects in performance by drawing upon certain prominent aspects of his personality. The directors' emphasis on the "magic" created by compelling personalities working singly and in combination, their versatility, and above all the passion for their art which forms the foundation of everything they do, ensure that the Citizens' Theatre, like the Citizens' actor, remains continually fascinating.

NOTES

1 Cordelia Oliver, "Citizens' Band," Plays and Players October 1979:19.

2 Michael Coveney, "Three for the Top," Plays and Players February 1977:13.

3 Giles Havergal, Choosing a Play (Dundee: Lochee Publications, 1985) 7, 18.

4 George Rowell and Anthony Jackson, The Repertory Movement: A History of Regional Theatre in Britain (Cambridge: Cambridge University Press, 1984) 140.

5 John Walker, "Bringing Classics to the Gorbals," Sunday Times Magazine 27 November 1978:68.

6 Irving Wardle, "Giles Havergal's Miniature National Theatre," Times 13 December 1971:10.

## CHAPTER ONE

THE CITIZENS' TO 1970

Before discussing the Citizens' Theatre in its present incarnation, it is necessary to fill in some background. In the years since its formation in 1943, the Citizens' has had a complex and often controversy-ridden history, and has gone through a number of radical changes of identity; despite this, it has managed to survive in a city which has been traditionally unreceptive to theatrical ventures, which in itself is admirable. That the Citizens' has managed to create a vital, popular, financially stable and (in most cases) critically acclaimed theatre company is a source of wonder; how did this come about?

Thanks to the efforts of first the Catholic and then the Presbyterian Church, there was very little theatrical activity of any kind in Scotland between the banning of folk and liturgical drama in the sixteenth century and the founding of Theatres Royal across the country in the mid-eighteenth century.<sup>1</sup> Attempts were made to establish theatres in Edinburgh in 1736, and Glasgow in 1753 and 1754, but these were thwarted: the Edinburgh theatre was closed by a puritanical town council, and both Glasgow theatres were burned down by angry mobs spurred on by local preachers.<sup>2</sup> Indigenous drama was rare, as there were no theatres in which to produce it, and only two plays survive which are reasonably well-known today: Sir David Lindsay's Satire of

the Thrie Estates (1552), and Reverend John Homes' Douglas (1756).<sup>3</sup>

The theatre was not really accepted in Scotland until after the establishment of the Edinburgh Theatre Royal in 1767; Dumfries, Dundee, and Glasgow were also granted theatre patents over the next thirty years. These theatres were manned by stock companies who faced stiff competition from the "illegitimate" theatre almost immediately, as regular production of pantomimes, even now one of the most popular entertainments in Scotland, began in 1791. The stock companies enjoyed a flurry of popularity during an early nineteenth-century vogue for plays based on the "Scottish Gothic" novels of Sir Walter Scott. However, competition from the pantomimes, and from London-based companies which began to tour after the advent of the railways at mid-century made travelling practical, soon proved too much for local companies.<sup>4</sup> By the turn of the twentieth century in Glasgow, for example, of ten theatres in operation, five were devoted to pantomime or music-hall entertainments and five served as homes to touring London successes.<sup>5</sup>

New efforts to establish locally-produced legitimate theatre were encouraged by the growth of the Independent Theatre Movement, which had spread throughout the western world by the early 1900's. The Glasgow Repertory Theatre, an offshoot of Harley Granville-Barker's Royal Court in London, opened in 1909 and exposed Glaswegians to the best of the

new British and continental drama. There was some public demand that the Glasgow Rep should emulate Dublin's Abbey Theatre in providing a home for indigenous drama, and some efforts were made to encourage local playwrights, but the onset of the First World War forced the theatre to close before a national style had time to emerge.<sup>6</sup>

In the years prior to the First World War Scotland had, in fact, produced one successful playwright, J.M. Barrie, but Barrie had made his name in London with plays which had little to do with Scotland. The Times speculated that Barrie's work was too sentimental for the tough-minded Scots. So, in 1914, the pantomime was the only form of theatre which had any sort of Scottish tradition.<sup>7</sup>

After the war, as part of a wave of nationalistic fervour brought on by the Scots Home Rule Movement, many amateur companies sprang up, with the intent to produce plays with native themes and characters in Scots dialect, and the "illegitimate" theatre continued to prosper, but there was little "straight" professional theatre until the late 1930's.<sup>8</sup>

After 1935, several professional and semi-professional companies began to form across the country, most notably the semi-professional Unity Theatre (1941), which sought to create a working-class audience, and concerned itself with the problems of the common man. Unity provided a home for such socially-engaged Scots drama as was being written at

the time, published the Scots Theatre magazine in 1946 and 1947, and set the precedent for the Edinburgh Festival Fringe by presenting plays at the 1947 festival without the official support of the Festival administrators. Due to financial problems which ensued after the company turned professional in 1946, Unity was forced to disband in 1951 after several very unstable years.<sup>9</sup>

Due to the lack of audience enthusiasm for most native plays, other theatre groups did not enjoy even a limited success like Unity's. Many companies lasted just long enough to produce eager and talented actors and give writers a start. The only playwright to gain much popularity was James Bridie (Dr. Oscar Henry Mavor), who made his name in London when Tyrone Guthrie staged Bridie's The Anatomist in 1932. Bridie wanted to provide a home for his own plays, as well as those of other Scots writers, so that their work could be seen in Scotland as well as abroad, so he decided to found a theatre, utilizing the talents of the actors whose theatres had been short-lived and who were anxious to continue working.<sup>10</sup>

Gathering actors and writers from collapsed amateur and semi-professional companies, Bridie established the Glasgow Citizens' Theatre in 1943, based in the Athenaeum Theatre, a converted hall previously the territory of Unity, a group Bridie considered reckless, populist, and unreliable.<sup>11</sup> Bridie's tastes were more austere, as exemplified by

the Citizens' opening production, his own The Holy Isle, a "Scottish Gothic" allegory contrasting the virtues of primitive and sophisticated societies.<sup>12</sup>

The declared aims of the Citizens' were to present plays "of didactic and artistic merit," to establish a stage for native dramatists and actors, and to establish a Scottish-drama school.<sup>13</sup> These aims were widely publicized, and Bridie had quickly collected enough money to begin operations.<sup>14</sup> He assembled a Board of Directors of which he, of course, became chairman; the powers vested in the Board were to have serious consequences later in the life of the Citizens', as they retained the ability to veto any play proposed for production.<sup>15</sup> At first, the Board simply served as a "front" for Bridie who selected plays which he liked and who then wore down the Board's resistance, if any, until his choices were accepted.<sup>16</sup>

Under Bridie, the Citizens' was as bourgeois as Unity was populist. The theatre's middle-brow aesthetic is clearly defined in this statement by Bridie:

A stage play is a method of passing an interval of time by putting an actor or actors on the platform and causing them to say or do certain things. If it is amusing, that is to say if it succeeds in making the spectators unconscious of the passing of time, it fulfils its function and has merit. Other qualities of a play - its educative, its through-provoking, its exciting, its poetic qualities - are not basic.<sup>17</sup>

Bridie not only deprecated Unity's populism, he disapproved of the popular audience it attracted, which he compared to a group of football supporters.<sup>18</sup> Bridie himself was not above presenting popular material to subsidize the long-winded cerebral dramas he favoured, however. Throughout Bridie's leadership of the Citizens', weighty and frequently dull plays were financed by popular Scots farces and Irish plays, whose runs could be extended to five weeks from the standard three to increase box-office revenues. Those who questioned the wisdom of this see-saw artistic policy were fired or squeezed out by Bridie.<sup>19</sup>

After two seasons the Citizens' was popular enough to relocate in larger premises. The Athenaeum was a small theatre, with negligible wing-space, and tiny, rat-infested dressing-rooms;<sup>20</sup> it also had associations with Unity which Bridie sought to escape.<sup>21</sup> The Citizens' new home was to be the Princess' Theatre (built 1878), home of pantomime and twice-nightly variety acts since being taken over by Harry McKelvie in 1922. McKelvie had grown so rich from the production of pantomimes, which ran from December to June every year, that he could afford to offer the Princess' to the Citizens' for the bargain price of one thousand pounds per annum, with the first year free if the Citizens' would sign a ten-year lease. The money was raised, and in September 1945 the Citizens' company moved into the theatre which has housed it ever since.<sup>22</sup>

There were some drawbacks to the Princess': with a seating capacity of 1000 it was twice the size of the Athenaeum, raising doubts that the theatre could ever be filled. Even worse, the theatre was located in the Gorbals district, widely held to be the worst slum in Britain, and hardly the most welcoming location for the kind of middle-class audience Bridie hoped to cultivate. He overruled all objections, though, and went ahead with his plans to relocate, saying: "The Old Vic has achieved the highly unprobable in the Waterloo Road - we shall have a smack at the impossible in the Gorbals."<sup>23</sup>

Overall, the Citizens' under Bridie was successful; despite the rather erratic selection of plays presented, the books balanced and most theatre critics supported the venture. Even Citizens' failures were "news" which at least kept the company in the public eye. Their public image was improved by tours which began after the 1946-47 season. The company appeared throughout Scotland and in London in the late 1940's, and created a sensation at the 1948 Edinburgh Festival with their production of The Thrie Estates (Figure 2).<sup>24</sup>

The Citizens', like Unity, had been snubbed by the organizers of the 1947 Edinburgh Festival, and Bridie was determined to show them that the Scots theatre could produce work worthy of international attention. He appealed to Tyrone Guthrie, a director of international repute and an

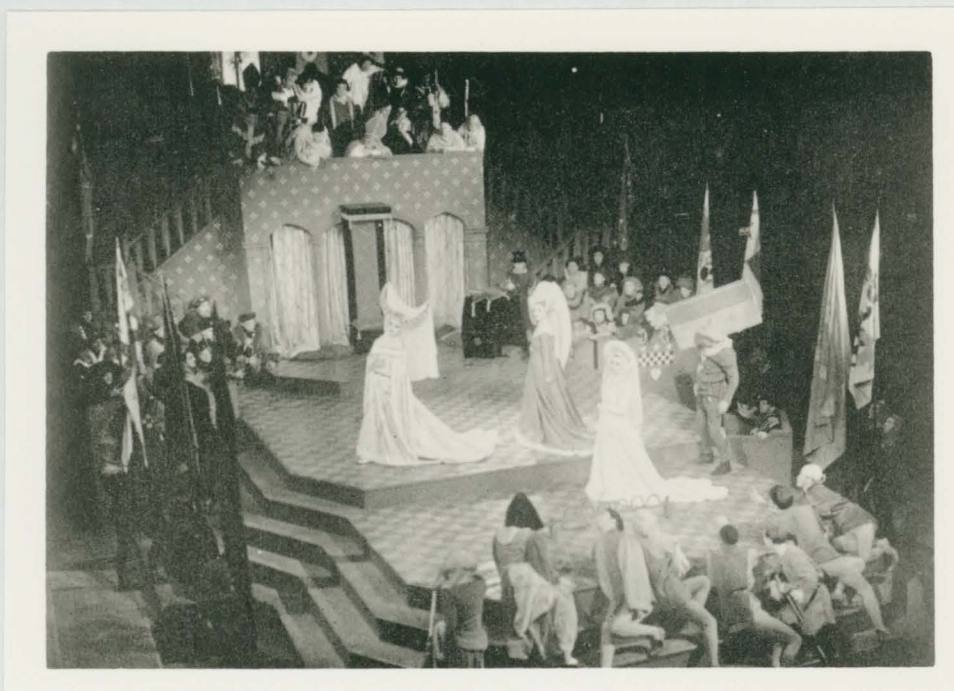


Figure 2: The Citizens' production of The Thrie Estates for the 1948 Edinburgh Festival. From Winifred Bannister, James Bridie and His Theatre (London: Rockliff, 1954) n.p.

old friend of Bridie's since the days of The Anatomist, to direct the Citizens' company in a production that would gain the maximum possible prestige for the company.<sup>25</sup> Guthrie was a Scot himself, and had long been a supporter of the work of theatre companies in Scotland, and he agreed to help the Citizens' in this effort. Asked to direct his choice of either of the "Scots Classics," Guthrie selected The Thrie Estates, seeing in it a chance to experiment with some theories of staging which he had been longing to test for some years.<sup>26</sup> The Thrie Estates was played in thrust-theatre configuration in Edinburgh's Assembly Hall, on a

purpose-built stage, much like that at the Stratford Ontario Festival Theatre, which Guthrie helped to establish; his new methods of staging were so successful that they soon gained international popularity.<sup>27</sup> The Thrie Estates was the hit of the 1948 Festival, and was remounted the following year, much to the satisfaction of all involved in the production, who felt they had more than proved the point they had set out to make.<sup>28</sup>

Pantomime made a comeback to the old Princess' in 1949 with Bridie's The Tintoeh Cup (Figure 3), a pastiche of legends and variety which was enormously successful, playing to full houses for four months and netting twenty-two thousand pounds in profits for the company. (This established a precedent; the Citizens' has produced a Christmas entertainment annually since 1949.<sup>29</sup>) During the run of the next year's pantomime, Red Riding Hood, Bridie died, leaving a highly disorganized Citizens' Theatre behind him.<sup>30</sup>

Though nominally only Chairman of the Citizens' Board of Directors, Bridie was in effect artistic director, house playwright and chief fund-raiser, all rolled into one. The official "producers" (artistic directors) of the company in Bridie's reign (Appendix 3) had little actual influence over the Citizens' policies, thanks to the power wielded by the Board; perhaps that is one reason why no producer stayed at the Citizens' for long. Bridie used the theatre for his own purposes with some very positive results: his employment of



Figure 3: A traditional pantomime at the Citizens': James Bridie's The Tintoch Cup, 1949. From Helen Murdoch, Travelling Hopefully (Edinburgh: Frank Harris, 1981) n.p.

a "name" director to direct The Thrie Estates brought the Citizens' to international prominence and his support of local talent gave Scots writers and actors a chance to try their skills. However, although in theory he was committed to a completely Scottish theatre, Bridie in fact presided over a hybrid. Too many compromises in the repertoire and

manpower of the company had been made, and no native directors had been given experience. As well as the Citizens', Bridie founded Glasgow's College of Dramatic Art, the theatre branch of the Royal Scottish Academy of Music and Drama (RSAMD), in 1950, to train potential Citizens' actors, but as there was no directing programme at the college no truly national style could emerge. After Bridie's death there was no particular Citizens' style either, and the company was left for many years to fumble about in search of an identity.<sup>31</sup> It did not find that identity until 1970; the development of the "new" Citizens' will be examined in the following chapter.

In the years between Bridie's death in 1951, and the debut of the "new" Citizens' in 1970, the company managed to survive, propped up by Arts Council grants. Their work was usually quite well received, but was always beset with problems. First, they were faced with the possible loss of the Princess' Theatre on the expiration of their ten-year lease. The City of Glasgow stepped in, bought the theatre, and agreed to rent it to the Citizens' for a nominal yearly sum, which solved the immediate problem. Unfortunately, municipal ownership of the Princess' allowed city councilors to interfere with theatre policies, which led to a kind of revolving-door system of hiring and firing artistic directors; one failure or wrong move and they were replaced.<sup>32</sup> The Citizens' narrowly avoided having to move on two further

occasions: in 1962 and 1965. Each time, fearing that relocation would threaten such identity and audience support as they had, the Citizens' managed to cling to their theatre, even as the vast Gorbals slum-clearance project bulldozed the buildings around them.<sup>33</sup>

Another difficulty faced by the Citizens' was the constant grumbling by their detractors that the theatre was not Scottish enough; what these critics seemed to forget was that even under Bridie the Citizens' was Anglo-Scots at best, but complaints continued, as they do to this day.<sup>34</sup>

The growing number of artistic directors tried many ways of bringing in audiences. Experiments with the repertoire included presentations of all-Scottish seasons in 1952 and 1954,<sup>35</sup> standard regional repertory mixtures of West End hits and classics in 1955 and 1956,<sup>36</sup> gritty Royal-Court realism in 1957 and 1961, all to no avail. In 1957 some Citizens' plays were televised in order to try to win back the audience which had been lost to television;<sup>37</sup> in 1966 a new play competition was held in cooperation with Scottish Television.<sup>38</sup> The only "gimmick" which greatly increased attendance figures (by 65%) was the presentation of a star actor, Albert Finney, in a classic of the Modern theatre, Pirandello's Henry IV, in the 1962-63 season;<sup>39</sup> this type of policy was not continued in 1964, and when efforts were made to imitate this success in 1969 the Citizens' audience had

so dwindled that even a star actor in a name play could not draw a crowd.<sup>40</sup>

Physical changes at the Citizens' included renovations which improved the theatre's heating system and replaced the seats with larger, more comfortable, ones in 1955,<sup>41</sup> and expansion into a next-door gambling club which became the Close Studio in 1965 (Figure 4).<sup>42</sup> The Close was a small, 150-seat, thrust theatre, adaptable to theatre-in-the-round configuration, opened as a venue for plays which would "appeal to many theatre-goers, but perhaps not to the conservative...."<sup>43</sup> Possession of a Studio space would allow the Citizens' to present small-scale experimental works there, while continuing to try to appeal to a traditional audience on the main stage. Productions at the Close foreshadowed events at the Citizens' in 1970: a series of "risky" plays was staged, culminating in a production of Dr Faustus under the artistic directorship of David William. It led to William's downfall. Guest director Charles Marowitz presented the Seven Deadly Sins as modern heads of state, including Queen Elizabeth II as Sloth. The Board of Directors cancelled the first performance, demanded that Sloth's mask and costume be changed, and fired William at the end of the 1965-66 season.<sup>44</sup> After the furore created by Dr Faustus the Board became increasingly repressive, discouraging anything that smacked of controversy or risk-taking, yet desperate to find an artistic director who would

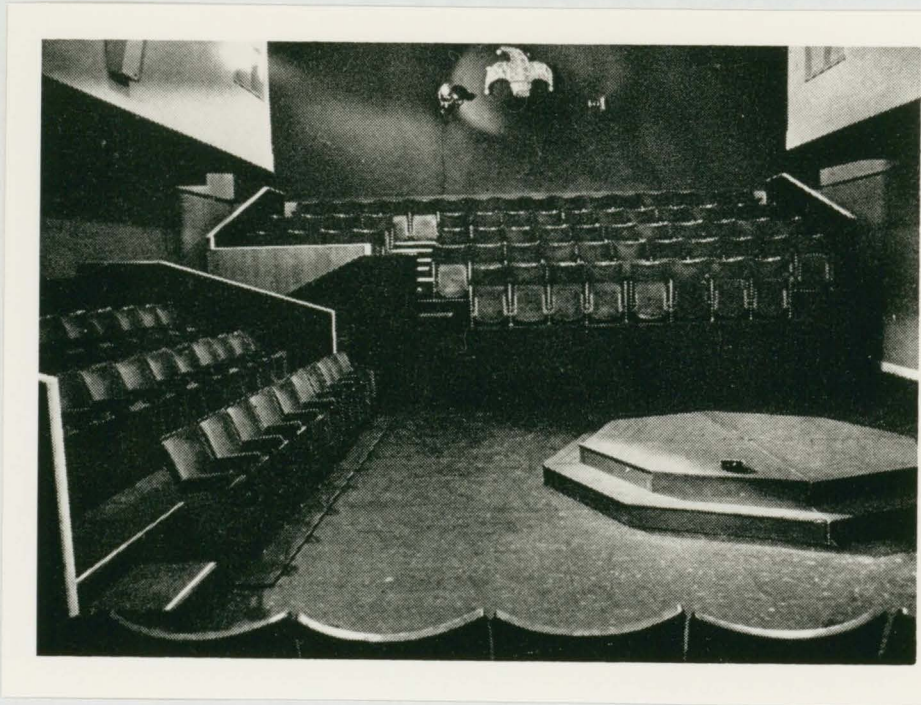


Figure 4: The Close, the Citizens' studio theatre. From Frederick Bentham, New Theatres in Britain (London: Rank Strand, 1970) 78.

save the Citizens' from financial ruin. Any director who could not stage "safe," preferably Scots, dramas at a profit was quickly disposed of.<sup>45</sup> (For the increasingly rapid turnover of directors in the 1960's, see Appendix 3).

The Board of Directors hoped they had found their man in 1969, when they appointed Giles Havergal Artistic Director of the Citizens'. Havergal had the stamp of respectability, being the son of the then president of the RSAMD. Also, he had been raised in Glasgow, which led the Board to hope he might be sympathetic to the cause of Scots drama.<sup>46</sup> Within a few years of graduating from Oxford in the early 1960's, Havergal had taken over the failing Palace

Theatre in Watford and pulled it out of its slump by presenting star actors (such as Vivien Merchant and Harold Pinter) in good modern plays (by Pinter, Tennessee Williams, and Israel Horowitz). Havergal resigned from the Watford Palace after its Arts Council grant was cut, feeling the theatre could no longer function as it had been doing, with reduced funds. (Havergal's successor had to present some extremely budget-conscious productions before the theatre could recover from its loss of funding.<sup>47</sup>) The Citizens' Board hoped Havergal could accomplish another theatrical rescue mission in Glasgow.<sup>48</sup>

Havergal brought his designer from Watford, Philip Prowse, with him. The two had been friends since 1963, when they worked together at a small music festival; Prowse had joined the Watford company at Havergal's invitation and they worked so well as a team that they decided to go to Glasgow as a "package-deal."<sup>49</sup> Prowse had trained at the Slade School of Art and had worked since 1960 as a designer for theatre, opera, and ballet: with Franco Zeffirelli at Covent Garden, in London's West End, and in Europe. His strong design sense was to have a marked effect on the Citizens' post-1970 style.<sup>50</sup>

This designer/director team duplicated their Watford efforts, and gave the Board what it wanted (Edward Albee's A Delicate Balance, Constance Cummings in Tennessee Williams' The Milk Train Doesn't Stop Here Any More) in the Citizens'

main theatre; while presenting more daring productions in the Close Studio: a double-bill of Arrabal plays, and John Barton's adaptation of Les Liaisons Dangereuses.<sup>51</sup> Although critical reception was quite good, the audiences resolutely stayed away.

By the end of the 1969-70 season, the Citizens' was facing a major crisis; once again it seemed that the theatre might be forced to close, as it did not bring in enough customers to warrant the continued support of the Scottish Arts Council and the Glasgow Corporation, who were largely responsible for keeping the theatre going.<sup>52</sup> There was a possibility that the Arts Council would prefer to invest its money in an Arts Centre complex into which the Citizens' would be absorbed, and the old Princess' finally left to the Gorbals' bulldozers. Despite the threat of closure, Giles Havergal (when interviewed in 1970) was glum but not defeated: "The public bloody well know. If we were good enough they'd come," he said, declaring himself "prepared to bust a gasket" to bring in audiences.<sup>53</sup>

Havergal, like his predecessors, was hampered by the reactionary Board; they banned his proposed production of Edward Bond's Saved in 1969, and would not allow him the freedom to experiment with different types of plays in efforts to find an audience.<sup>54</sup> The Citizens' increasingly poor financial position made it impossible to continue to present star actors in the modern classics even if that

continued to seem desirable, which the failure of the 1969-70 season indicated it should not.<sup>55</sup> At this point, when the future seemed very bleak indeed, several factors combined which allowed the Citizens' Theatre to assume a clear identity for the first time since James Bridie's death nearly twenty years previously; the emergence of the new Citizens' will be discussed in the next chapter.

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## CHAPTER TWO

THE CITIZENS' IN TRANSITION

A combination of circumstances allowed the Citizens' to reestablish an identity. First, several Board members resigned, allowing for the possibility of change at the Citizens'. Until 1970, membership of the Board of Directors was self-perpetuating, outgoing members appointing incoming ones (presumably of similar tastes). However, after the resignations of 1970 this policy changed, thanks to the initiative of the recently appointed Chairman:

...there was a freshly constituted board that included officially appointed representatives from the city and regional councils, the two universities, the RSAMD and the Glasgow School of Art, together with elected representatives from the Citizens' theatre society: the playgoers.<sup>1</sup>

The new Board decided to give the Artistic Director the power to select plays, although they did retain a final power of veto for themselves. It was recognized that many of the Citizens' earlier difficulties stemmed from the limitations placed on the Artistic Director by earlier Boards. This had been the cause of public outcry in Glasgow, and also in Stoke and Nottingham where circumstances were similar. The severity of this problem led the Arts Council to issue a public statement in 1970:

Artistic control of a theatre should be vested in the Artistic Director. As long as he keeps within his budget, and retains the confidence of

the public, the choice of plays and all that is implied in the choice should be his. Otherwise, creative directors will not go to subsidized theatres and put themselves at the mercy of a lay Board disposed to dabble in artistic matters.<sup>2</sup>

Funding agencies seemed to recognize that a repressive Board had impeded the Citizens' progress, and the company was given a reprieve.<sup>3</sup> Financial constraints still loomed large: as stated earlier, funds were not available to bring stars from London, or even to engage actors on a "per-show" basis. As, under British Equity rules, an actor can be required to rehearse for one play while appearing in another, the wisest course seemed to be to engage a permanent company at relatively low wages (then twenty pounds a week), a common practice of regional theatres, and have them available to appear in plays throughout the season.<sup>4</sup> Although the full company might not be occupied at all times, the elimination of the need to pay high salaries and subsistence allowances to visiting actors made this seem the most economically sound plan.<sup>5</sup>

The third element in the formation of the new Citizens' was Havergal's growing awareness of the Glaswegians' fondness for the classics; although unwilling to take a chance on a new play, they might go to an old one.<sup>6</sup> Fed up with trying to entice an audience to the Citizens' with stars and other gimmicks, Havergal and Prowse decided to go out on a limb and do work which interested them without

making reference to unpredictable public tastes; if audiences did not come, at least the directors would be enjoying themselves. While still at Watford they had discussed the possibility of assembling a young company and presenting them in a variety of new and classic plays, but then Watford's budget was cut and they moved to Glasgow. Prowse now brought up the idea again with the prevailing conditions at the Citizens' in mind.<sup>7</sup>

So, almost by accident, the now recognizable "Citz" (as the new Citizens' is often called) style emerged. Havergal and Prowse decided to present a season of plays of such stature they could hardly fail to draw an audience, in a manner that suited themselves: overpowering the audience with overt theatricality once they had taken their seats. For the 1970-71 season the Citizens' produced, in Havergal's words, "the 12 most famous plays in the world - Hamlet, Twelfth Night, St. Joan, and so on..."<sup>8</sup> (Appendix 4) on the Citizens' main stage in three-week repertory.

Havergal later summed up the change at the Citizens':

Philip Prowse had the idea of embarking on a season of reworkings of famous classical texts with a young company, all the same age, all playing everything. We set out to find a company of that kind of young actors.<sup>9</sup>

It was a complete break with [Prowse's] past experience, mine, and the theatre's. It was a tremendous risk and the season caused a furore. But it was, most importantly, a creative choice. My support of his idea was based to some extent on financial considerations, but it was a way of using financial constraints positively rather

than meekly accepting the usual compromises in play choice and production method.<sup>10</sup>

Almost, it seems, as a counter-reaction to years of having to produce carefully selected regional repertory theatre fare, the directors of the re-vamped Citizens' went all out in their efforts to develop an exciting and sensational production style. The new Citz was to be a gloriously, self-indulgently, openly "theatrical" kind of theatre, with no pretense at naturalism, and with a heavy emphasis on the visual aspects of production. There had been glimmerings of this in the ill-fated 1969-70 season. Critic Cordelia Oliver later wrote:

I recall an indifferently performed production of Les Liaisons Dangereuses being redeemed by Philip Prowse's ingenious use of tall mirrors to suggest ambiguity, alienation, and evil.<sup>11</sup>

Prowse's strong design sense could now be given free rein; the power of his images has been a vital ingredient of the Citizens' work ever since. Franco Zeffirelli once told him that a play only needed one good central idea to make it work; all Prowse's designs since 1970 have made a tremendous visual impact. (For examples, see Figures 5 and 6.) He says:

I loathe minimalism. One of the main pieces of theatricality which has put England out of the major league is the belief that the best design is one you cannot see. That's rubbish. I make strong visual statements to supply information which the audience can get in no other way.<sup>12</sup>



Figure 5: The Threepenny Opera, 1976, one of Philip Prowse's striking designs for the Citizens'. Note the moustachioed "girl" at top. From Plays and Players April 1977:2.

The Citizens' chose to avoid "invisible" sets and all other concessions to realism; they wanted to stay away from the ordinary, from anything better suited to television. Havergal thought, and still thinks, that the theatre should offer something else.



Figure 6: Rosenkavalier, 1983, designed by Philip Prowse, used people as set elements. From Cordelia Oliver, Glasgow Citizens' Theatre, Robert David MacDonald and German Drama (Glasgow: Third Eye, 1984) 24.

Our whole thinking about theatre is based on the premise that the only thing which will attract audiences is the contact between the actor and the audience....It seems to me that the theatre of realism is actually a dead duck. I'm not interested in it and I don't think its the role the theatre should be playing in the community now. You just don't need to show a room on stage any more - that's all done on television. I don't want to show an audience something which they instantly recognize. I have a terribly pompous phrase for it actually which is 'the reverberative image.' Something which the audience sees and says 'What the fuck's that?'<sup>13</sup>

There was to be no question of the new Citizens' audience simply coming to the theatre to experience the pleasant couple of hours' escapism Bridie seems to have

advocated. Havergal's audience was made to participate in the event; they were to be forced to pay attention, if need be.

With plans for the "theatre theatrical" in mind, Havergal engaged a company of suitable young actors (see Chapter Three). Assistant Director Keith Hack joined the group, bringing the experience he had gained from work in Europe with Peter Handke, the Berliner Ensemble, and Roger Planchon, and three seasons at Cambridge (all by the age of 22),<sup>14</sup> and the Citizens' embarked upon its new course.

The first production of the 1970-71 season was Hamlet, featuring an all-male cast (a fact of which the public were unaware until the curtain rose on the first performance; no programmes were supplied). Explanations differ for the reasons behind starting the new company off in what was later called the "drag Hamlet": Havergal later claimed that the absence of two female company members made it necessary for the roles of Gertrude and Ophelia to be taken by men,<sup>15</sup> but actor Mike Gwilym, who played Laertes in that production, says otherwise: "When I arrived for Hamlet, Giles Havergal said 'Right! We're doing an all-male Hamlet,' expecting outrage and shock."<sup>16</sup>

The expected response was received, from critics and traditionalists at any rate. The production not only featured an all-male cast, but

an unspeakable ranting, snorting, half-naked Hamlet, surrounded by the court (almost undistinguishable from one another and a bit Beardleyish) who were like great cardboard figures.<sup>17</sup>

The entire cast was costumed in black; the action took place on an all-black set. Havergal had at first intended to present this Hamlet as if the hero was paranoid and the other members of the court perfectly decent people, to point out that in the real world Hamlet's behaviour would be impossible to accommodate and Claudius' plans to eliminate him quite sensible (if cold-hearted). This interpretation showed the disregard for orthodoxy which is the stamp of the Citizens':

[Havergal] wanted it that, to Hamlet in his crazed state, the court would seem like a lot of black monsters flapping about being nasty, but when he shut up you saw that they were perfectly ordinary people getting on with a damned good day's work, and then one thoroughly believed in and agreed with them. Philip quite rightly made the point that you'd never get the two ways, hence the fact that they were all in black and stylized and grotesque.<sup>18</sup>

Younger members of the audience, brought in en masse by their schools, sat raptly through the performance and rose to cheer at the evening's end; the adults, in contrast, booed. Critics were outraged, remaining school bookings were cancelled, letters were written to the Glasgow Herald, and the controversy thus generated kept the theatre packed for the rest of the play's run, a large part of the audience being the very school-children whose block bookings had been

withdrawn.<sup>19</sup> In some quarters, Havergal's resignation was called for, but Board Chairman William Taylor pronounced the interpretation "worth doing," if not to his own taste, and the Citizens' were left to get on with their new policy.<sup>20</sup> Taylor has remained a staunch supporter of the Citizens' ever since, as Havergal acknowledges.

His attitude, and that of the Board, to play suggestions for which he is not enthusiastic is summarized by his comment on a play suggestion in 1980. 'I don't think it's a good idea, so if you do it, do it well and prove me wrong.'<sup>21</sup>

Subsequent Citizens' productions did nothing to dispel the controversy generated by Hamlet; although critics and city fathers expressed horror and the traditional theatre-going audience largely stayed away, the new style began to attract a new, young audience. By 1976, nearly half of the Citizens' regular audience was under twenty-two years old.<sup>22</sup>

The basic elements of the style which has, since 1970, made the Citizens' famous (or infamous) were all to be found in that production of Hamlet: an unconventional interpretation, a text regarded as raw rather than sacred material (Act IV disappeared, one critic described the script as "not so much cut as minced"),<sup>23</sup> an unconventional use of the available talent (actors, too, were seen as raw material; see Chapter Three), a strong visual emphasis and, of course, the element of controversy.

The Citizens' set themselves up as theatrical iconoclasts. The directors, now a triumvirate composed of Havergal, Prowse, and dramaturg Robert David MacDonald, who joined the company in 1971 and assumed joint leadership in 1972,<sup>24</sup> like to stir things up. All three have cultivated the art of summing up, in a clever or attention-getting phrase, their attitudes towards the theatre. Questioned on the Citizens' tendency to regard a script as a point of departure rather than a terminus, MacDonald says:

You can bully it, you can cajole it, you can coax it, you can flirt with it. But what you mustn't do is lie down and let it walk all over you....I think that if [playwrights] are dead they're jolly lucky to be being performed at all. Every single one of them.<sup>25</sup>

This is seen as some to be heresy, but the Citizens' manipulation of scripted and unscripted material has led to some stunning productions. A common Citizens' practice is to "graft" two or more scripts together, using each to illuminate the others as well as creating a new work; this was done with The Duchess of Malfi, The White Devil, and 'Tis Pity She's a Whore combined into Painter's Palace of Pleasure in 1978 (the title of the sixteenth-century source of Malfi and many other bloodthirsty seventeenth-century tragedies) by the device of making the plays' three brother-sister plots into one continuous plot,<sup>26</sup> and with Marriage à la Mode and All for Love (1982)--the latter replacing the subplot of the former:

[Havergal], by setting the whole thing backstage in a Restoration theatre, made the cast of the comedy act out the tragedy of Antony and Cleopatra as a rehearsal of a play-within-the-play.<sup>27</sup>

Non-theatrical materials are frequently used as source material as well: for Camille (1973) MacDonald contrasted Alexandre Dumas' La Dame aux Camellias with the true story of Dumas' affair with courtesan Marie Duplessis, of which the "Camille" story is an idealization; scenes from La Traviata offered a counterpoint.<sup>28</sup> MacDonald has also derived plays from sources as diverse as the Marquis de Sade (The de Sade Show, 1975), Marcel Proust (A Waste of Time, 1980), and American crime novelist James Hadley Chase (No Orchids for Miss Blandish, 1978).<sup>29</sup>

To the Citizens', the text is regarded as a tool; the point in presenting plays is to make statements which are viable at the time of presentation and to create events a contemporary audience can enjoy. No play is ever treated as a "museum piece":

There's no point in doing, say, the complete text of Hamlet because what we have was never, ever, performed as a complete text. It's obviously the subject of considerable revision and we just happen to have got the bit with all the inserts in before the cuts took place. So there's an awful lot which is, for the moment, dead wood - but wait for fifty years and they'll be loving the bits which bore us now and which we don't do.<sup>30</sup>

Once they had begun to make progress towards establishing the support of the Board of Directors and of a new, young (or thrill-seeking) audience, the new Citizens' thrived, revelling in sex and violence, the perverse and the peculiar. MacDonald says:

You've got three hours at the most to acquaint an audience with a collection of people. Now if you want to get to know people quickly, you can either drink with them, hit them, or get them into bed. Drink, violence, and sex are the stuff of performing art.<sup>31</sup>

After Hamlet, they went on to present in that transitional season: Mother Courage, with the part of the prostitute Yvette being taken by a man (John Duttine),<sup>32</sup> and the action set on

...a bare sloping stage that blazed white under a battery of lights - white for the freezing winter as well as the sunbaked summer - across which Mother Courage dragged the engineless wreck of a car which served as her cart.<sup>33</sup>

Twelfth Night featured a notably gay sea-captain (Duttine again); Viola and Sebastian were played by the same actor (Jeremy Blake), giving new dimensions to Viola's love for Orsino and to the hopelessness of Olivia's love for "Cesario."<sup>34</sup> Illyria turned into a Mediterranean beach resort, with the play's participants lolling about being decadent on a stage covered with tons of sand.<sup>35</sup> For Christmas 1970 the Citizens' even produced a traditional pantomime, in which their taste for cross-casting was presumably

found acceptable, but with a nearly-nude genie whose costume (a pair of leather briefs and a cape) led one enraged city councillor to accuse the Citz of educating local children "to the wrong standards entirely."<sup>36</sup>

Polls taken in Glasgow indicated that among the growing young audience, Jean Genet's The Balcony (set in a labyrinth of mirrors) was the popular favourite, but the undeniable critical hit of the season was Keith Hack's exuberantly sexy, violent, noisy, and very theatrical Titus Andronicus. Titus was staged in the Close on a wide open-tread staircase, rising from floor to ceiling, with its succession of gratuitous murders and maimings played out to the accompaniment of shrill electronic music.<sup>37</sup> Black paint was used for blood, and to signify the loss of hands, heads, and tongue.<sup>38</sup> This production was later taken to the Wiesbaden Theatre Festival, where it won the Critics' Prize.<sup>39</sup>

There was, it seems, an unpolished quality to the early Citizens' productions, but this was at least partly intentional, as Keith Hack later stated: "At Glasgow we started to create an episodic, rough, theatre - but a kind of show that was highly flamboyant, visual, and decadent."<sup>40</sup>

The Citizens' "rough" theatre, and what happened to it after Hack left the company in 1972, will be discussed further in Chapter Five.

For the 1971-72 season the Prowse-Havergal team admitted Robert David MacDonald, the third member of the present

triumvirate. Multilingual and an establish translator of German drama, MacDonald had worked closely with Erwin Piscator in Germany in the 1960's,<sup>41</sup> and so was already committed to an unabashedly theatrical style of presentation: "What's the point of sitting in the middle of the Gorbals and doing a play about sitting in the middle of the Gorbals?"<sup>42</sup> Once established, the Citizens' leadership has remained unchanged to the present day, with the talents of each director complementing those of the other two.<sup>43</sup> The immediate rapport of Havergal, Prowse and MacDonald may account for Keith Hack's departure not longer after MacDonald's arrival (the actual reason is not given: "Don't ask," said Hack in 1973);<sup>44</sup> for a while, they all worked together.

The emphasis moved away from "the most famous plays in the world" for the Citizens' second new-style season (Appendix 5)--a gradual move which began with Georg Buchner's Danton's Death in November 1971.<sup>45</sup> Since then the Citizens' has produced premieres of new (and obscure old) plays, new translations of European classics, and largely unproduced English classics as an increasing proportion of their repertoire, though Shakespeare, Brecht, and Genet remain standard Citizens' fare.<sup>46</sup>

Art imitated life in Danton's Death as the Citizens' of Glasgow portrayed the citizens of Paris--young hot-headed theatrical revolutionaries dressed up as young hot-

headed political revolutionaries--actors clambering all over a dizzying deathtrap set and functioning as claue in the audience, heckling and jeering at the main characters and encouraging others to join them.<sup>47</sup> Danton was an exciting spectacle. As MacDonald later remarked: "Art and sex and politics [are] the best way of getting your rocks off."<sup>48</sup>

A significant production of the 1971-72 season was Genet's The Maids (Figure 7), staged at the Close by guest director Lindsey Kemp.<sup>49</sup> Once again, female roles were taken by men--Tim Curry played Solange, James Aubrey Claire, and Rupert Frazer Madame--in this case just as the author intended. Genet wished his "women" to be played by men to emphasize the artificiality of his play and of the maids' role-playing. Claire and Solange assume other characters within the script: if the performers are also playing at being women, an extra dimension is added to their artifice.<sup>50</sup>

For the Citizens' production of The Maids:

The smallish Close Theatre became a dark cavern, populated by Genet's sick, yet in their way beautiful, images...the sense of enclosure, of fetid, luxurious squalor, in which these images proliferate, was completed by the huge graffiti compulsively scrawled, like Picasso's eroticisms gone to seed, all over the black walls.<sup>51</sup>

Lindsey Kemp has now become a cult figure. He first made his name with an adaptation of Genet's homoerotic fantasy novel, Our Lady of the Flowers; Kemp premiered this

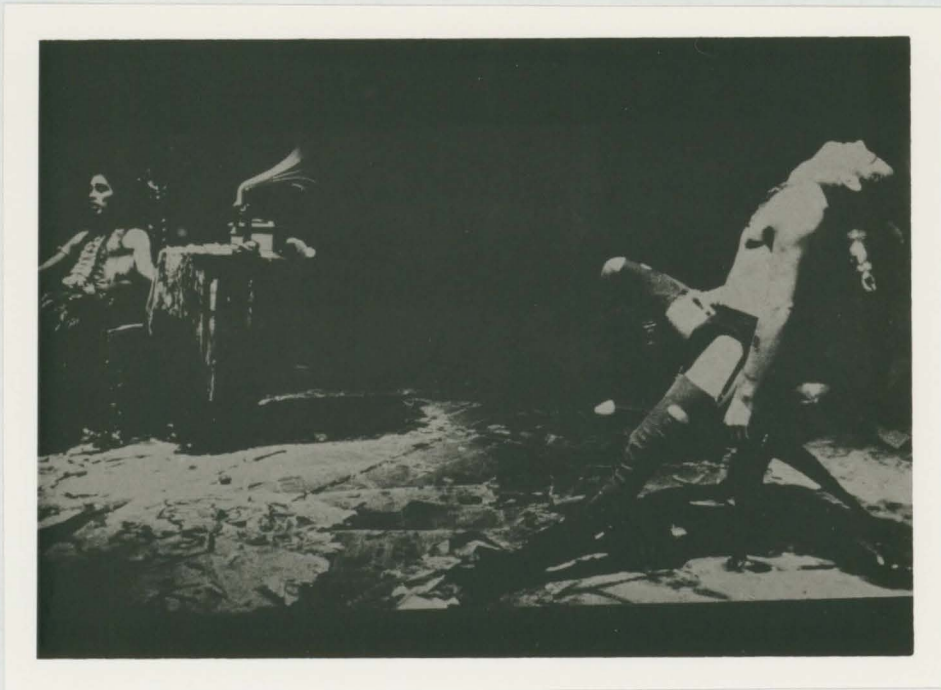


Figure 7: The all-male production of The Maids, 1971, directed by Lindsey Kemp. Tim Curry appears at left. From Peter Ansorge, "Glittering in the Gorbals," Plays and Players April 1974:24.

work in the mid-1960's and it is still in the repertoire of his acting company.<sup>52</sup> Kemp positively wallows in overt theatricality, which allowed him to fit right in with the Citizens'; he was partly responsible for starting the trend for "glitter rock," an early 1970's movement in pop music. An ex-member of Kemp's troupe, David Bowie (Figure 8), was the primary exponent of "glitter rock"; the glamorous, androgynous, decadent, obviously artificial image Bowie projected (with Kemp's help)<sup>53</sup> quickly caught on as audiences turned away from the increasingly earnest and serious pop music of the late 1960's and early 1970's.<sup>54</sup> Bowie had many

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Figure 8: After 1970, the Citizens' attracted a young audience similar to that drawn by androgynous pop star David Bowie (above). From Melody Maker August 19, 1972; rpt. in Roy Carr and Charles Scharr Murray, David Bowie: An Illustrated Record (New York: Avon, 1981) 49.

imitators, and fans, and soon young men all over Europe and North America were sporting lipstick, mascara, and tight satin trousers, playing with sexual identity, challenging "conventional" rules of morality, and having a lot of fun.<sup>55</sup>

In hiring Lindsey Kemp to guest direct at the Citizens', Havergal and his associates were placing themselves at the forefront of a trend. Havergal felt that "the most living sort of theatre in Britain today is actually a pop concert";<sup>56</sup> the exuberant, sexy, androgynous Citizens' productions had a similar audience appeal. It is not surprising that a large part of the Citizens' audience was composed of young people, the same people who attended pop concerts.

On the Citizens' main stage their emphasis on the visual aspects of production could be seen in Edward Bond's Saved (the play banned by the old Board of Directors in 1969), which Prowse placed in a kind of nightmarish super-market (Figure 9):

When the action vacillates between outdoors and indoors, [Prowse] made brilliant use of spatial extremes - an expanse of bare stage under a battery of blinding fluorescent tubes, and an unbearably cramped mobile box to give the domestic scenes the right sense of frustration.<sup>57</sup>

A total environment was created for Hack's production of Bertolt Brecht's In the Jungle of the Cities. Prowse gutted the auditorium for the occasion and installed a central boxing ring which functioned as a stage.<sup>58</sup> Total theatre was again the aim of the Citizens' biggest success of 1971-72: Tamburlaine (Figure 10). Reduced from ten acts to three by Hack, it was staged for the Edinburgh Festival of 1972, "an arrogant riot of golden costumes and fountains of blood,"<sup>59</sup> for which Prowse completely transformed



Figure 9: Philip Prowse's monochromatic set for Saved, 1972. Note the glaring industrial light fixtures used as set elements. From Peter Ansorge, "Glittering in the Gorbals," Plays and Players April 1974:25.

Edinburgh's Assembly Hall into "a Jacobean charnel house—red, gold, and black."<sup>60</sup> This production was criticized for the unexplained triple-casting of the lead role (perhaps bringing in a fresh Tamburlaine for each act ensured Marlowe's most vocal of heroes could always rant at full volume), and for the unskilled nature of many performances, but even a detractor admitted: "Whatever the Glasgow Citizens' Theatre does it always has impact [though] not necessarily the impact which the author of the play intended."<sup>61</sup>

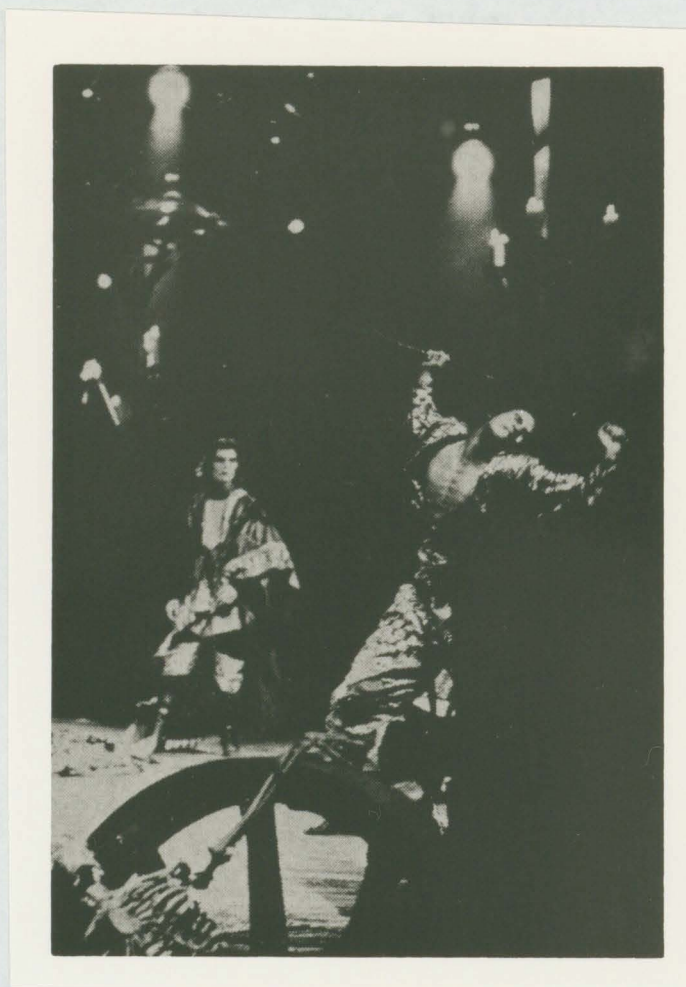


Figure 10: The Citizens' Tamburlaine at the 1972 Edinburgh Festival. Compare the exuberance of this moment with the stately scene from The Thrie Estates, Figure 2. From Peter Ansorge, "Glittering in the Gorbals," Plays and Players April 1974:22.

No-one could deny the energy and sheer nerve that went into mounting the production, nor the directors' and designers' effective use of the vast Assembly Hall as a performance space, said to rival Tyrone Guthrie's efforts for the highly successful The Thrie Estates of 1948.<sup>62</sup> Hack's

description recreates some of the excitement of Tamburlaine, a production which was in many ways the epitome, perhaps the culmination, of the early Citz' style.

We had armies shouting at each other from both galleries of the hall, we had actors swirling through the audience, we had skeletons chained up all over the walls, candles were dripping on to the audience....I think the audience got a taste of the excitement Marlowe had held for his first audiences in the late sixteenth Century. It was naive, sawdust theatre.<sup>63</sup>

Following that production, Keith Hack left the Citizens'. The company began to move in a different direction, although the basic elements of their style remained constant: their iconoclasm, their enjoyment of controversy, their visual emphasis, their attitude to the text, their attitude to the actor. The latter is briefly stated by MacDonald in this anecdote:

[MacDonald] remembers being accosted by a drunk who told him that theatre was 'nowt but a bunch of toms standing up on their toes and letting on they're kings and queens.' He says, 'I suddenly realized he was right and that's what I wanted to see on stage: watchable people, painted gold and covered with diamonds, trotting up and down.'<sup>64</sup>

These "watchable people," and the Citizens' selection and use of them, will be the subject of the next chapter.

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## CHAPTER THREE

THE CITIZENS' ACTOR

Since its transition from regional rep to cause célèbre in 1970, the Citizens' Theatre has had a strong visual emphasis, and one of the basic elements of their eye-catching style has been the actor. When Giles Havergal and Philip Prowse set about forming a group of actors to present old plays in new ways, they did not just look for good, energetic, versatile performers, but for people who were interesting in themselves. The "glitter-rock" movement in popular music, a move away from the wholesome and solemn values of the late 1960's, showed that popular taste was inclining towards the glamorous, decadent, and cynical, and the appeal of this flashy, androgynous style was not lost on the Citizens' directors. As Havergal commented on pop singers of the time, "although you get someone on stage making what is probably an awful row, they look amazing... and you can't tell whether they're men or women."<sup>1</sup> When open auditions were held in London and Glasgow to find a company for the transitional Citz season, Havergal and Prowse sought eighteen fascinating personalities with the immediate appeal similar to that possessed by pop stars. Although it has become a cliché that the Citizens' actor is cast for stage presence above all else, Havergal admits that it is, nevertheless, true.

We put watchability first. Then we worry about whether they have a good voice or will trip over the furniture. We want arresting personalities, even if they have to be led around the stage on chains.<sup>2</sup>

Perhaps the Citizens' actors need not be led about the stage on chains, but it is true that an actor need not have conventional drama school training to be put on stage at the Citz. One ex-Citizens' actor, Di Trevis, wrote:

They are one of the few companies that really are interested in people who haven't been to drama school (once on stage I looked around and saw I was with a music historian, a writer, two art students, and the ladies from the box office).<sup>3</sup>

The company has also hired graduates<sup>4</sup> and drop-outs<sup>5</sup> from most of Britain's major schools of acting, veterans of the university amateur companies,<sup>6</sup> young actors with some professional experience,<sup>7</sup> and at least one former child-actor.<sup>8</sup>

Because of the unconventional hiring policy, new recruits to the Citizens' often need some polishing, in attributes other than the physical, before they become technically accomplished. Critics frequently noted this: "The Citizens' company is an often uneven one as the directors appear to choose actors for their style and appearance as much as their ability."<sup>9</sup>

The young actor's vocal deficiencies were most frequently criticized. This still occurs, but by 1977 Cordelia

Oliver had remarked in Plays and Players "...the day is long past where it might be said with some justification that the Citizens' company ought to be seen and not heard."<sup>10</sup>

The quality of "watchability" which Havergal and Prowse sought in their actors was not necessarily physical beauty, but rather the ability to draw the audience's attention. "The players, young as they are, learn to move commandingly, using their whole bodies as expressive instruments,"<sup>11</sup> reinforcing the Citizens' emphasis on a presentational, overtly theatrical style. It has already been stated that the directors believe the "theatre of realism" belongs on television. They are not interested in the kind of actor, much in demand for socially relevant television drams or cinéma vérité, who seems essentially featureless when not in character. (Alec Guinness is an example of this type of actor.)<sup>12</sup> They want actors who, through their presence and their actions, will create visual images as stunning as Philip Prowse's sets. Prowse says:

I think the actors should be concerned that I present them as very extraordinary people on the stage to the public apart from the parts they're playing. The actor himself is interesting - he can only become more interesting through the part he's playing.<sup>13</sup>

Although a Citizens' actor may be called upon to be "carrying the tray one week and carrying the play the next week,"<sup>14</sup> he is not encouraged to submerge himself into any kind of Group Personality:

In the past ensemble has equalled boring in Britain. We're trying to work out how you can get it without the actors having to sacrifice their egos for the sake of the company. An ensemble should be 18 (or whatever) stars - it's a lot of glitterers glittering away.<sup>15</sup>

The Citizens' seems able to accommodate unusually disparate assortments of personalities. Prowse says: "they are all either terribly clever or terribly nice - and in some cases both";<sup>16</sup> generally, it seems, the former. Actress Cheryl Campbell (1971-72 season) says it is difficult to get on at the Citizen's "unless you are rather odd or very noisy or in some way unusual."<sup>17</sup> Giles Havergal manages to keep the company running smoothly, however, as Prowse observes: "Giles has this extraordinary ability to take a mix of apparently ill-assorted people and turn them into a team."<sup>18</sup>

A large part of the excitement of the Citizens' first few seasons seems to have been due to Havergal's knack for spotting, and then encouraging, raw talent. Actor John Duttine, a member of the 1970-71 company, comments:

There was no magic formula to the success at the Citz - only the magic of the individual people that were there and for that credit must go to Giles for his selection of the company.<sup>19</sup>

Once selected, the young company had to be converted to the Havergal/Prowse theatrical philosophy; their plans to surprise the Glasgow audience with the 1970-71 season were not widely known. Actors auditioning for the Citizens' also auditioned for a large number of other regional repertories

in order to increase their chances of finding work some-where.<sup>20</sup> At least one actor, Rupert Frazer, who had been working in professional theatre for a year, had "heard through the grapevine" what Havergal had in mind;<sup>21</sup> others had no idea what they were letting themselves in for.<sup>22</sup>

For most of the actors, their job with the Citizens' was their first professional one,<sup>23</sup> they had auditioned for many rep theatres, hoping to find a job secure enough to earn them an Equity card, the actor's professional certification.<sup>24</sup> Giles Havergal, therefore, had to instil a tremendous amount of confidence in largely inexperienced actors who would, after all, be on stage taking public risks in bringing Havergal and Prowse's outrageous ideas to life. Havergal encouraged his actors to enjoy defying public opinion, as 1970 recruit Mike Gwilym remarked in a 1977 interview:

I've never felt so strong since. You say to the audience, well, here I am, and I'm not going to apologize for it; this is our Danton's Death and, by God, you're privileged to see it, because you won't see it anywhere else, not this one.<sup>25</sup>

Cheryl Campbell, who joined the company the following year, was once told that Citizens' alumni were distinguished by their fearlessness (although she herself found the experience a traumatic one).<sup>26</sup> She attributed this to the fact that

...everybody is roughly the same age, tackling parts they are far too young and ill-equipped for...a fearless quality that one has at drama school is perpetuated into the professional theatre.<sup>27</sup>

Actors without benefit of Drama School courage for Havergal to nurture sometimes acquired confidence elsewhere. Tim Curry appeared in Hair prior to joining the Citizens' in 1971 and, having been seen nude on stage eight times a week for fifteen months, cannot have had too many theatrical inhibitions;<sup>28</sup> James Aubrey worked as a child-actor before moving to adult roles at the Citizens' and was used to being the centre of attention.<sup>29</sup>

The atmosphere of theatrical bravado created at the Citizens' allowed the actors to commit themselves to tremendously risky productions. As mentioned in Chapter Two, transvestism was a notable feature of the Citizens' style, perhaps the most notorious instance being the 1975 production of Antony and Cleopatra, in which the female lead was played by a six-foot-tall, bare-chested man, Jonathan Kent (Figure 11). After seeing this production, Jack House, the critic of the Scottish Field magazine, simply stopped attending the Citizens'.<sup>30</sup>

Most other critics felt they could not ignore the Citizens', whatever their personal reservations about the Citizens' style: "...a highly demonstrative, almost operatic, manner of playing which, at best, could be

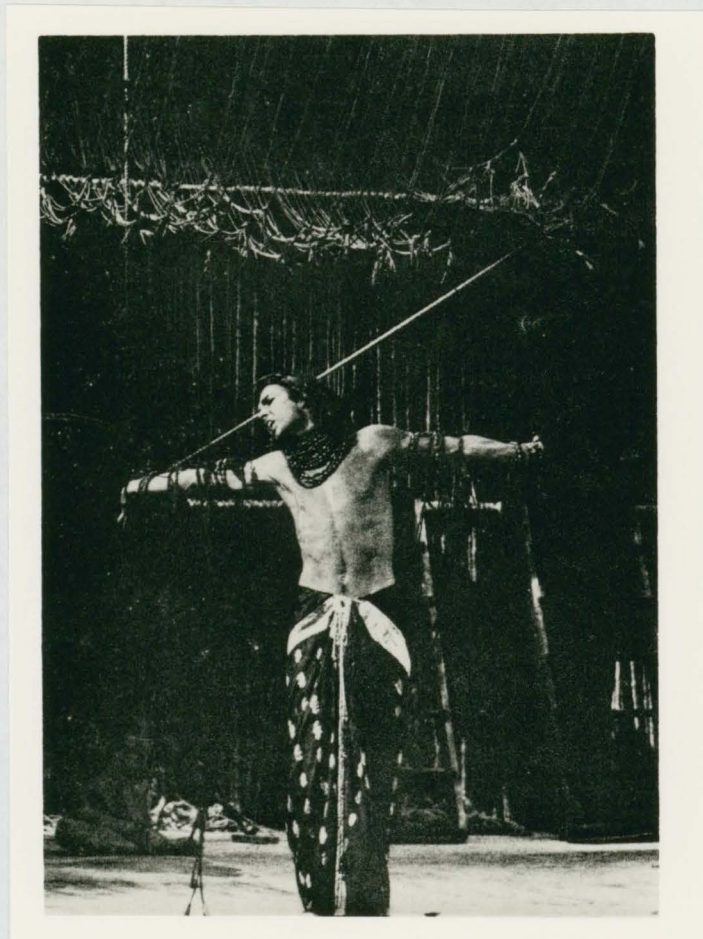


Figure 11: Jonathan Kent as Cleopatra was one of the Citizens' notable cases of "cross-casting." From Peter Ansorge, "Glittering in the Gorbals," Plays and Players April 1974:23.

exhilarating and at worst could go right over the top."<sup>31</sup>  
"When they are good they are very, very, good, and when they are bad they are horrid...whatever they are, they are rarely actually dull."<sup>32</sup>

This latter type of comment suited the Citizens' management perfectly well. Extreme reactions were

acceptable; they wished above all to avoid being damned with faint praise.<sup>33</sup> They themselves admitted that they could be dreadful; but considered that disaster ensued not when they went too far with a play, but rather when they did not go far enough. "When we really fall down flat is in something like Saint Joan where we don't in the least fit a straight presentation."<sup>34</sup>

Perhaps the early sensationalism of the new Citizens' came largely out of the company's efforts to be noticed, and to escape the drab image that had become associated with the Citizens' in the days when it was nearly forced to close. Noticed they certainly were, and critics went into paroxysms of verbal invention in their efforts to describe what they saw. The new Citz was dubbed 'a powerhouse of high-camp extravaganza,'<sup>35</sup> "a theatre of blood and glitter,"<sup>36</sup> and "a discotheque of a theatre."<sup>37</sup>

In order to enable the actors to continue to perform with the desired flamboyance, sometimes in the face of audience or critical hostility, the Citizens' management gave them a strong sense of security. Rupert Frazer says:

The right to fail [was] implicit in all operations; no-one was ever thrown out for doing anything disastrous. And believe me, sometimes we were absolutely disastrous.<sup>38</sup>

The actors were also assisted by Prowse's (and others') designs for costumes, make-up, and lighting. Mike Gwilym puts it simply: "We were made to look good."<sup>39</sup> Actors

showed a lot of skin in the Citizens' early days (Figures 11-13); the outrage caused by the presence of a black-bikini'd genie in 1970's Aladdin has already been noted. Blood, liberally spattered around, was also a regularly used element of design: Tamburlaine was said to be "bathed in fountains of blood"<sup>40</sup>; Titus Andronicus, similarly violent, used black paint as stylized blood.<sup>41</sup> As Havergal rather plaintively put it later, they had "a gentler side that doesn't involve blood or nudity"<sup>42</sup>; but initially these aspects seemed predominant in Citizens' designs.

Prowse's designs could apparently create an aura of magic, even when actors were not in top glittering form: "The Citz [through design, lighting, etc.] could often contrive to bestow [presence] on actors bereft of it."<sup>43</sup> "We were supported by designs which made the stage a very attractive and exciting place to be."<sup>44</sup>

Every effort was made to emphasize the physical attractions of the actor in scanty clothing (Figures 11-13). However, even when fully clothed the Citizens' actors are interesting to look at, whether sumptuously (Figure 14), sleekly (Figure 15), exuberantly (Figure 16), or even hideously (Figure 17) attired. The illustrations here show that a lot of emphasis is placed on the actors' eyes through the use of make-up; strong definition of these features giving the performers an intense, sometimes mask-like, stylized appearance.

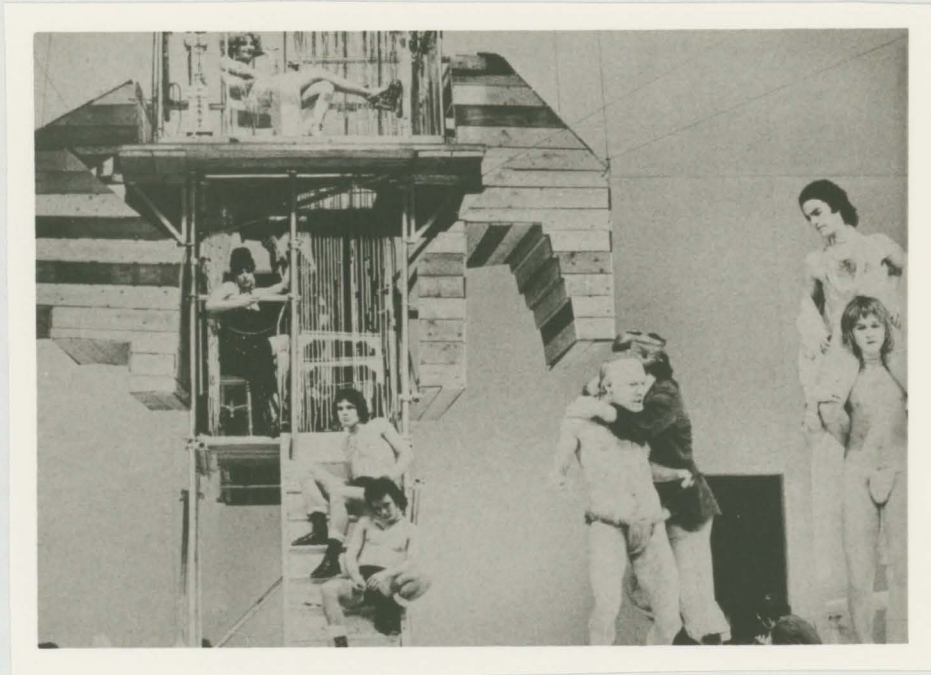


Figure 12: The Citizens' "post-nuclear" Troilus and Cressida, 1973. Mike Gwilym rides on the shoulders of another actor, at right. From Peter Anson, "Glittering in the Gorbals," Plays and Players April 1974:26.

Stylization is also apparent in Prowse's set designs. The Citizens' places no value in "televisual" realism of script or presentation. Their productions are metaphoric rather than literal representations of the world; the thematic content of the play is seen to transcend its trappings.<sup>45</sup> Through the vision of the director and designer, the Citz try to make the plays they present relevant to a contemporary audience.

What you do is try to give insight...you have a certain view of the play and you want to open doors so that the audience can come with you and look at your view.<sup>46</sup>



Figure 13: The costumes for Thyestes, 1975, emphasized the personal attractions of the actors. Rupert Frazer appears at centre left. From George Rowell and Anthony Jackson, The Repertory Movement: A History of Regional Theatre in Britain (Cambridge: Cambridge University Press, 1984) 143.

To this end, period, and period detail, are manipulated at will. When a play is left in its original time and place, these are distilled to give the essence of period: "There is an element of caricature here, perhaps, but of the subtlest kind."<sup>47</sup> For example, Summit Conference (1978), R.D. MacDonald's "satirical but essentially serious comedy involving the two women in the outside shadows of Hitler and Mussolini"<sup>48</sup> was set in a vast hotel antechamber "that emphasized the formidable, overscaled, master-race house style of Hitler's Germany"<sup>49</sup> (Figure 18). Frequently,



Figure 14: A sumptuously costumed actor in Rosenkavalier, 1983. From Cordelia Oliver, Glasgow Citizens' Theatre, Robert David MacDonald and German Drama (Glasgow: Third Eye, 1984) 9.

however, plays are set in times, cultures, or locations other than their original ones, to emphasize the directorial viewpoint: the resonance given to the theme of anti-semitism in The Merchant of Venice, when that play is set in 1930's Germany (Figure 19), cannot be denied; the darker



Figure 15: A sleek group of actors in The Last Days of Mankind, 1983. From Sarah Hemming, "Cynicism Is a Way of Telling the Truth," Drama 155 (1985):15.

side of the play is thus revealed. The Citizens' do not fear being accused of unsubtlety; they want to make their statements clearly and with power.<sup>50</sup>

Prowse's sets tend to be single units which not only provide a strong single metaphor for the plays, but are practical as well: the Citizens' budgets are limited, and facilities for moving scenery primitive (there are "no lifts, no revolves, above all, no counter-weighted flying system"),<sup>51</sup> although practical considerations are no impediment to Prowse's creativity. There is never any evidence of "scrimping and saving" in Citizens' designs; even the most



Figure 16: An exuberantly costumed actor in The Impressario from Smyrna, 1983. From Sarah Hemming, "Cynicism Is a Way of Telling the Truth," Drama 155 (1985):14.

extreme simplicity seems calculated. This shows in colour as well as form: Prowse's sets are usually monochromatic, very frequently stark black and white<sup>52</sup> (Figure 20). Lighting, designed by Gerry Jenkinson since 1970,<sup>53</sup> tends to be stark as well; glaring overhead "practical" lights are often used as lighting and set elements combined (Figures 9 and 21).



Figure 17: These actors are made to look grotesque by their costumes, and by their use of exaggerated graceless gestures, in The Spanish Bawd, 1986. From John Clifford, "The Spanish Bawd," Plays and Players February 1986:27.

Design at the Citizens' can be so compelling that the actors find themselves "upstaged":

It is often said that the Citizens' is in effect a designer's theatre and the acting as such the weakest link....There has on occasion been more than a grain of truth to this.<sup>54</sup>



Figure 18: The Third Reich antechamber designed by Philip Prowse for Summit Conference, 1978. From Cordelia Oliver, "Philip Prowse at the Citizens' Theatre, Glasgow," Theatrephile 1.2 (1984):58.

It would certainly be difficult for a "naturalistic" actor not to be upstaged by a set such as the vast expanse of brickwork used in Painter's Palace of Pleasure (1978) (Figure 21). Perhaps what are seen by some critics as the more flagrant operatic excesses of the Citizens' actors are



Figure 19: The Merchant of Venice set in 1930's Germany. From Michael Coveney, "Glasgow at Greenwich," Plays and Players February 1984:23.

simply part of the entire conception of productions; the acting, like the designs, is anti-illusionistic, metaphorical, distilled, sometimes even caricatured. "The actors have to adapt their performances not only to fit the space, but also to conform to the atmosphere [Prowse] has established."<sup>55</sup>

In a theatrical climate like that of post-"Method" modern Britain, the singularity of the Citizens' house-style could not and can not be expected to suit everyone. In a 1973 article on the Citizens', Michael Coveney commented that the Citizens' actors were "young, beautiful, and

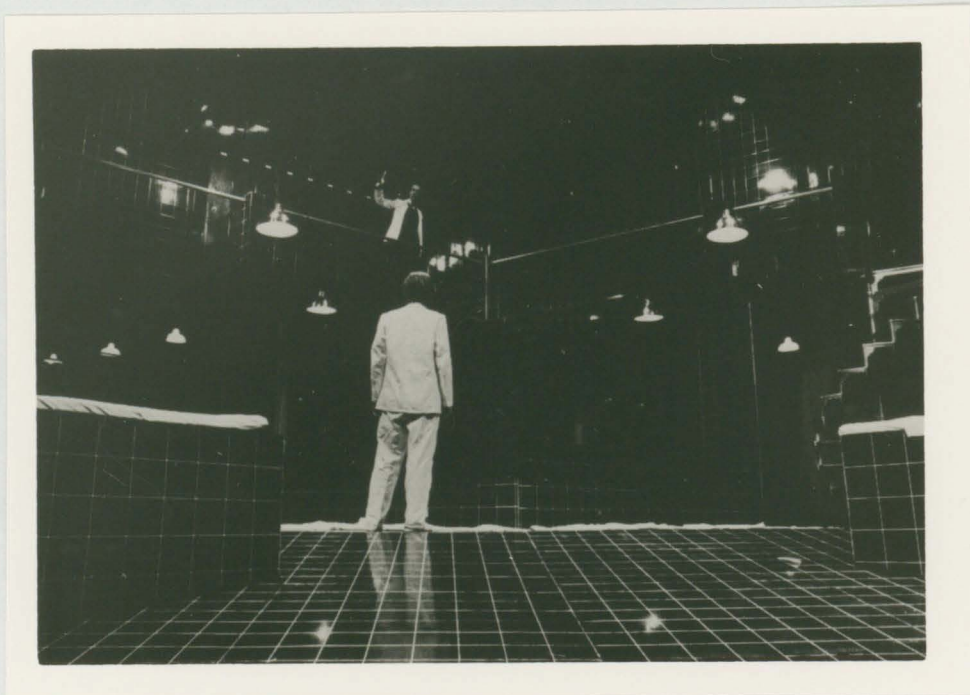


Figure 20: The use of shiny black tile and industrial light fixtures creates a striking environment for Woyzeck, 1976. From Cordelia Oliver, Glasgow Citizens' Theatre, Robert David MacDonald and German Drama (Glasgow: Third Eye, 1984) 18.

noticeably short of talent in a conventional sense."<sup>56</sup> Giles Havergal managed to turn this to his advantage:

Not talented in a conventional sense implies, of course, that they are talented in other directions - which indeed they are. Their sort of acting is not like other peoples'.<sup>57</sup>

However, it does seem that many of the actors were lacking in technique. Of the transitional (1970-71) company, some had recently graduated from drama school. Others had never attended drama school, even actors with some professional experience were young; they had not had time to gain



Figure 21: The actors are dwarfed by Philip Prowse's imposing set for Painter's Palace of Pleasure, 1978. From Cordelia Oliver, "Philip Prowse at the Citizens' Theatre, Glasgow," Theatrephile 1.2 (1984):62.

polish. Several actors came to the Citizens' from the Drama Centre in London: Rupert Frazer, Patti Love, John Duttine, and James Aubrey, all at the Citizens' in 1970-71 or 1971-72, graduated from the Drama Centre in 1969 or 1970.<sup>58</sup> (Di Trevis, when she auditioned for the Drama Centre in the early 1970's, was simply sent straight to the Citizens'.)<sup>59</sup> Like the Citizens', the Drama Centre has a European bent. A great deal of emphasis is placed on the process, rather than the refinements of acting; the actor's ability to use his face, voice, and body as expressive tools is cultivated.<sup>60</sup> Niceties like fencing and verse-speaking are left for the

actor to pick up on his own as and when he needs them in the professional world.<sup>61</sup> Drama Centre graduates seem admirably suited to the post-1970 Citizens', where "...what is wanted is an expressive and demonstrative rather than an operatic style,"<sup>62</sup> and "...their idea of an actor's art is undoubtedly based upon personal charisma, sexual ambiguity, and a sense of dislocation of the norms of everyday life."<sup>63</sup>

The modern theatrical "norms" of verbal clarity (associated with traditional drama-school training) and minutely-detailed "emotional realism" (associated with film and TV acting) are similarly dislocated at the Citz. Prowse has observed that "speech is merely a minimal form of communication";<sup>64</sup> a great deal of the Citizens' communication with their audience is visual, utilizing the magnetism of their chosen actors, the artful deployment of actors in relationship to their environment, and the gestures and postures affected by the actors to transmit their ideas.

The acting style at the Citz is large-scale (Figures 22-24); expansive and illustrative gestures and facial expressions, frequently graceless and grotesque--and idiosyncratic speech patterns are used to create initially disturbing, though ultimately compelling, effects. (This will be discussed more thoroughly in analysis of individual performers in Chapter Four). Emotional states are reduced to their essentials and these essentials then heightened. Perhaps the picture from a 1977 production of The Country



Figure 22: A group of actors from The Country Wife, 1977, can be seen employing exaggerated gestures and facial expressions. From Cordelia Oliver, "Scotland," Plays and Players April 1977:41.

Wife<sup>65</sup> (Figure 24) will function as a visual synopsis of a Citizens' actor in performance. The picture shows an actor in a costume of exaggerated period style throwing a chair in a fit of passion. Orthodox interpretations of character are re-examined at the Citizens' (the ranting, snorting, Hamlet being one example), as are received readings of scripts;<sup>66</sup> both as part of the company's all-embracing policy to provide a view of a text that is interesting and relevant to a contemporary audience and enjoyable for the company to work on as well.<sup>67</sup>



Figure 23: A sweeping movement sequence from Painter's Palace of Pleasure, 1978. Note the actors' heavily made-up eyes, and the grotesque gesture of the actor at centre. From Cordelia Oliver, "Painter's Palace of Pleasure," Plays and Players May 1978:30.

While the unusual methods of selection and utilization of actors favoured by the Citizens' allow performers with nerve and stamina to blossom ("where else could an actress more or less straight out of drama school be given the chance to play Lady Macbeth on a main stage?"<sup>68</sup>), drawbacks to the system are recognized by the actors themselves. Ian McDiarmid, who played Timon of Athens at the Citizens' in 1972, comments:



Figure 24: Throwing the furniture around in The Country Wife, 1977. From Cordelia Oliver, "Citizens' Band," Plays and Players October 1979:19.

"Keith Hack made me strain after the role. He pushed me in directions which didn't liberate me in the character. The result was hysteria rather than intelligence."<sup>69</sup>

Cheryl Campbell, although she considers the Citizens' a good place for young actors to try out their skills, felt that it took her several years to recover from the shock of

being required to play large roles, for which she felt unprepared, in a flamboyant style where "anything subtle and natural is unheard of."<sup>70</sup>

Di Trevis, a mainstay of the Citizens' from the mid-1970's to the mid-1980's, "noticed without too much difficulty a distinct lack of interest in acting technique, almost a disregard for it."<sup>71</sup>

However, as Mike Gwilym observes:

I look back and think how much better we could have been in those wonderful parts - but this is probably not true. It was the rawness, the arrogance, and the nerve of the acting which made the audience sit up; technique they'd seen before.<sup>72</sup>

One constant feature evident from reviews of early post-1970 Citizens' productions is the total conviction with which the plays were put across to their audience; the images which were created came through strongly even in print:

Danton's Death (1971)

Iain McDiarmid's St. Just hurled his big speech to the National Convention from the top of the set at the edge of a 15-foot drop; John Duttine's Danton defended himself with rabble-rousing fury....<sup>73</sup>

Tamburlaine (1972)

Rival queens and princes hurled their insults across the galleries, cannons thundered, and painted actors crowded the auditorium to punctuate the drama with ironic applause.<sup>74</sup>

The Government Inspector (1973)

I lost count of the number of times the actors [deliberately, no doubt] fell over the furniture...it is infuriating, anti-literary, and livelier than most things in provincial theatre.<sup>75</sup>

Troilus and Cressida (1973)

A transatlantic, post-nuclear, Troilus and Cressida, which brought to the surface, as never before, the rancid element in the play. Cressida was a nympho-starlet, Helen a dumb, blonde, and spiteful film queen, Ulysses a gum-chewing egg-head, Achilles a vain pop idol using his pet, Patroclus, as a comforter.<sup>76</sup>

Subtlety was not evident, but the brash, unpolished cockiness created a tremendous excitement for spectators and for those actors who did plunge right into the Citizens' style. Rupert Frazer comments:

It was: exhausting, demanding, thrilling, frustrating. The most sustained creative period of my life. The combination of Philip's visual worlds, the choice of plays, the lack of reverence for the text, the arbitrary nature of casting, the choice of actor, the pervading ambiguity, the sheer chutzpah, the sexiness, and the fun add up to an as yet unbeatable combination.<sup>77</sup>

In his 1977 play Chinchilla (Figure 25), thought by many to be a thinly disguised manifesto of the aesthetics of the present Citizens' (although its subject is the Diaghilev-Nijinsky ballet company), Robert David MacDonald describes an ideal performer as follows:



Figure 25: An aging decadent and a beautiful youth in Chinchilla, 1977. From George Rowell and Anthony Jackson, The Repertory Movement: A History of Regional Theatre in Britain (Cambridge: Cambridge University Press, 1984) 145.

"He has the body of a god, certainly, the mind of a peahen, probably, the constitution of a steam roller with luck; and perhaps the sense to do what he is told."<sup>78</sup>

MacDonald confesses the play "couldn't have been written without my experiences here...[but] it's not to be taken literally."<sup>79</sup> Chinchilla simultaneously perpetuates and parodies the now-widespread image of the Citizens' as a company of beautiful bubble-heads run by a group of aging decadents. In fact, the actor at the Citizens' is not solely valued for his or her decorative qualities; the actor's input is encouraged.

We used to get into lots of raps about the work...infighting for one's own position in the company as well as for the general direction of it, and so on.<sup>80</sup>

The actors' input may or may not be utilized in productions, however. Citizens' productions get their unique quality from the totality with which they are conceived and executed. The directors' way of maintaining quality control is to keep for themselves a final power of veto. Prowse says.

In ballet the power of the director is total and accepted; in drama he's supposed to be part of the team, and that's how you get all the rubbish.<sup>81</sup>

Just as often as they are useful the suggestions are - well, useless....I mean, you have to have a relationship with [the actors] that will let you say 'Oh, it's lovely that you thought that up, but I'd rather be seen upside down dead in a ditch than use it on stage.'<sup>82</sup>

Although the Citizens' has a very eccentric casting policy, and the company has been roundly criticized on many occasions for its overturning of conventional aesthetic standards, the company has produced a large number of actors who have gone on to greater, or at least other, things. Supporters of the Citz, when challenged, will produce a string of names of actors whose work has been acclaimed by the theatre community at large, and Philip Prowse himself grumbles:

It annoys me that critics harp on about acting standards at the Citizens'. Just look at all the actors we've produced for the RSC and the National.<sup>83</sup>

(to say nothing of the film industry and British and American television).

In the next chapter, the careers and acting styles of a selection of prominent actors who have worked with the Citizens' will be examined, in an effort to determine what effect the Citizens' Theatre has had on them (is there, for example, a discernable Citizens' "stamp" about them?), if the Citizens' singular hiring policy is just as likely to uncover capable actors as any other, and if the dissemination of the Citizens' aesthetic through the work of its alumni has had any effect on the British theatre in general.

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- 5 John Walker, "Rupert Everett," Film Yearbook 3, ed. Al Clark (London: Virgin, 1984) 122.
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- 17 Cheryl Campbell, letter to the author, 1 October 1986.
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## CHAPTER FOUR

SIX CITIZENS' ACTORS

As noted in the previous chapter, the Citizens' Theatre has produced a large number of actors who have gone on to fame elsewhere, whose names are invoked whenever the value of the Citizens' peculiar casting policy is called into question. These Citizens' graduates include: Di Trevis<sup>1</sup> and David Hayman,<sup>2</sup> both currently working as directors, as indeed is Keith Hack;<sup>3</sup> Patti Love,<sup>4</sup> Jonathan Kent,<sup>5</sup> Jonathan Hyde,<sup>6</sup> Gerard Murphy,<sup>7</sup> Iain McDiarmid,<sup>8</sup> James Aubrey,<sup>9</sup> and Paola Dinisotti,<sup>10</sup> all of whom have worked in London's commercial or fringe theatres, and most of whom have spent time with the Royal Shakespeare Company (hereafter RSC) or the National Theatre (hereafter National); and Lewis Collins,<sup>11</sup> Rupert Everett,<sup>12</sup> and Pierce Brosnan,<sup>13</sup> who have made their names as TV or film stars (and, in fact, pin-ups). Since 1976, several actors--Jill Spurrier, Ciaran Hinds, Robert Gwilym--have chosen to stay with the Citizens' for extended periods of time and have come to critical attention there;<sup>14</sup> there are many other actors in the theatre and film industries in Britain who have spent some time at the Citizens'.

For the purposes of this discussion I have chosen to concentrate on six actors--Suzanne Bertish, Cheryl Campbell, Tim Curry, John Duttine, Rupert Frazer, and Mike Gwilym--whose names are among those most frequently invoked by the Citizens' defenders. All of these actors worked at the

Citizens' in the early years of the Havergal/Prowse/MacDonald administration, and examples of their work are readily available as they have appeared in films or on TV. These actors' careers and performances have been examined in an effort to determine if there is something special or notable about a "Citizens' actor."

What emerges from pictures, printed reviews, and films or videotapes of the actors in performance, is that there is something notable about the "Citizens' actor," but among the sample group at any rate, in no two cases is it the same thing; each actor has very marked qualities which are uniquely his or her own. It is these idiosyncracies which make the actors "watchable," though the emphasis given to the idiosyncracies varies tremendously among the actors, creating effects which range from the most low-key, naturalistic (in which characters seem to come from within), to the most eccentric and presentational (in which characters seem to be assumed, rather like costumes, from without).

In a group of actors who are all roughly contemporary (the oldest, Tim Curry, born in 1946,<sup>15</sup> the youngest, Suzanne Bertish, born in 1952)<sup>16</sup>, the fact that all have found successful careers while differing so greatly in style says much for the ability of the theatre to accommodate different "types," as long as they are compelling to watch.

The members of the sample group are interesting to watch not as much because of what they do as because of what

they are. Each actor draws upon a small number of very personal characteristics to create his effects; the actors hold the presence, rather than the type, of idiosyncracies in common. The actors' specific "quirks" will be the main focus of the discussion of their acting styles, though a few general observations can be made

The first is that the members of the sample group fall into two basic categories: the "naturalistic" and the "presentational," or the "subtle" and the "flamboyant." The members of the first group--John Duttine, Cheryl Campbell, and Rupert Frazer--seem to "become" their characters, while the members of the second group--Tim Curry, Suzanne Bertish, and Mike Gwilym--seem to "play" their characters. This is a difference of degree and emphasis as much as a matter of approach. For example: John Duttine and Mike Gwilym, the least and most "presentational" of the actors, employ many of the same small mannerisms--blinking, grimacing, angry shaking of the head--with completely different results; placed in the context of the actors' overall characterizations, these mannerisms do not appear to be the same at all.<sup>17</sup>

Secondly, each actor is typically seen in a very particular sort of role, which best utilizes his strongest qualities; several of the actors have had difficulty escaping being type-cast because certain aspects of their personalities are so pronounced. When the actors are given a

chance to play a role for which they may not be thought quite suitable, the results can be fascinating (if unorthodox); Suzanne Bertish, normally cast as fierce or steely or otherwise formidable women, can bring out new sides to a character such as Ophelia or Desdemona.<sup>18</sup>

Once the actors have been introduced individually, I shall attempt to draw some more general conclusions and to answer the questions: Is there a discernible Citizens' "stamp" to the actors? Is the Citizens' singular hiring policy just as likely to uncover capable actors as any other? Has the dissemination of the Citizens' aesthetic through the work of its alumni had any effect on the theatre in general?

Perhaps the least eccentric of the actors under discussion is John Duttine, who came to international attention in the 1980 BBC-TV series To Serve Them All My Days (Figure 26)<sup>19</sup>. Duttine played a number of flamboyant roles at the Citizens' (Yvette in Mother Courage, the gay Antonio in Twelfth Night, Mrs. Arkminster in Simon Gray's Wise Child)<sup>20</sup> but since then has made a career playing ordinary men. As his background is quite profoundly ordinary--he is the only one of five brothers who did not go straight to work in the Yorkshire mines upon leaving school<sup>21</sup>--his ability to draw on it to his professional advantage is not surprising, while his odd roles at the Citizens' might seem so.



Figure 26: John Duttine (left) as the young David Powlett-Jones in To Serve Them All My Days, 1980. From The Dial June 1984:45.

Duttine trained at the Drama Centre, like many Citizens' actors, in the late 1960's, despite the opposition of his older brothers who thought acting "was a fairly poofy thing to do";<sup>22</sup> the Citizens', which he joined for the transitional 1970-71 season, was his first professional engagement. He remained there for two seasons, spent a year

in the more conventional repertory companies at Watford and Nottingham, and then in 1973 went into television, where he has worked ever since, making rare stage appearances.<sup>23</sup> Initially dissatisfied with TV work, as he had hoped to be a classical actor, Duttine was eventually persuaded of its value as "the theatre of the nation" by playwright Dennis Potter;<sup>24</sup> since winning the BAFTA award for best TV performance for To Serve Them... he has found his niche as the Common Man in British television and has been increasingly busy.<sup>25</sup>

Early in his television career, Duttine played a variety of roles in working-class dramas, family sagas, and costume pieces, remaining quite steadily employed (Appendix 6). He did not really make his name until he began to capitalize on the ordinary, earnest, reliable qualities he used to such effect in To Serve Them...; many of his portrayals prior to that time were of villains, to which his stolid attributes and pleasant face are not so suitable.<sup>26</sup> Since 1980 he has mainly appeared in Common Man roles, while doing a sideline in policemen, and the type of idealistic political terrorist for which earnestness is a bonus. Despite the seeming stodginess of some of his characters, Duttine is by no means a dull actor; there is a great passion behind his sincerity which is all the more effective for being concealed behind an uncomplicated exterior. As Danton in Danton's Death, as David Powlett-Jones (P.-J.) in

To Serve Them..., even as the scruffy terrorist Rod in the 1982 pro-SAS film Who Dares Wins, Duttine exhibits the aspect of his character which might be termed "the defender of the downtrodden" with outbursts of considerable force, punctuated by hesitations, lip-licking, and blinking of his eyes, which combine to create the effect that his characters are almost startled by their own power.<sup>27</sup> This was emphasized by the shell-shocked stammer Duttine affected as P.-J.; in moments of extreme emotion his words shot out randomly like bullets.<sup>28</sup> As P.-J. aged from hot-headed, nervy, war-veteran to revered headmaster (Figure 27) over the course of thirteen episodes and twenty years, the character, his temper, and his mannerisms became progressively mellow, though occasional stammering outbursts from an angry mature P.-J. gave the character a quality of perpetual youthfulness which was part of the special charm Duttine brought to the role. The series producer claimed: "If we hadn't had someone with such a pleasing personality, the whole thing could have gone for nothing."<sup>29</sup>

In The Day of the Triffids (1981), The Groundling and the Kite and A Woman of Substance (both 1984), Duttine played ordinary men again, in quite disparate circumstances: battling man-eating plants in the first,<sup>30</sup> dealing with an unsensationalized homosexual affair in the second (Figure 28)<sup>31</sup>, loyally supporting an ambitious and unloving

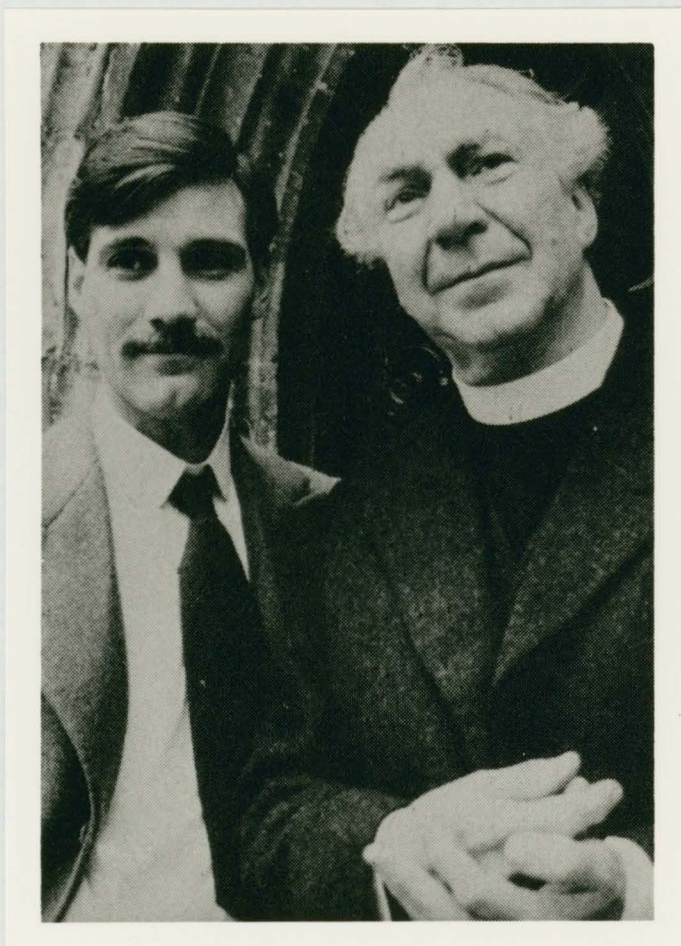


Figure 27: John Duttine (left) as the older "P.-J."; note his kindly expression. From The Dial June 1984:43.

wife in the third.<sup>32</sup> No matter what the context, Duttine seems to be able to create believably worthy characters.

As a twist of these solid citizens, Duttine sometimes plays characters of varying degrees of ineptitude, changing his earnestness to owliness, his stolidity to bumbling. The peacenick terrorist Rod in Who Dares Wins, for instance, was easily outsmarted by the film's hero (played by Lewis



Figure 28: John Duttine (left) looking earnest in The Groundling and the Kite, 1984. From Benjamin Wooley, "Coming Out," The Listener 19 July 1984:29.

Collins, also ex-Citizens', star of the popular British detective show The Professionals).<sup>33</sup> For this film Duttine's ability to look scruffy and bewildered was enhanced by a terrible haircut, a pair of round spectacles and a wardrobe which featured a large number of woollen and corduroy garments (and no ties), his appearance contrasting with that of the dapper hero (who always wore a tie), as did his temperamental behaviour--blinking, shouting, fidgeting, shaking, clenching his hands--in the face of Collins' suave unflappability.<sup>34</sup> In the comedy series Lame Ducks (Figure 29--owlish spectacles again), Duttine starred as

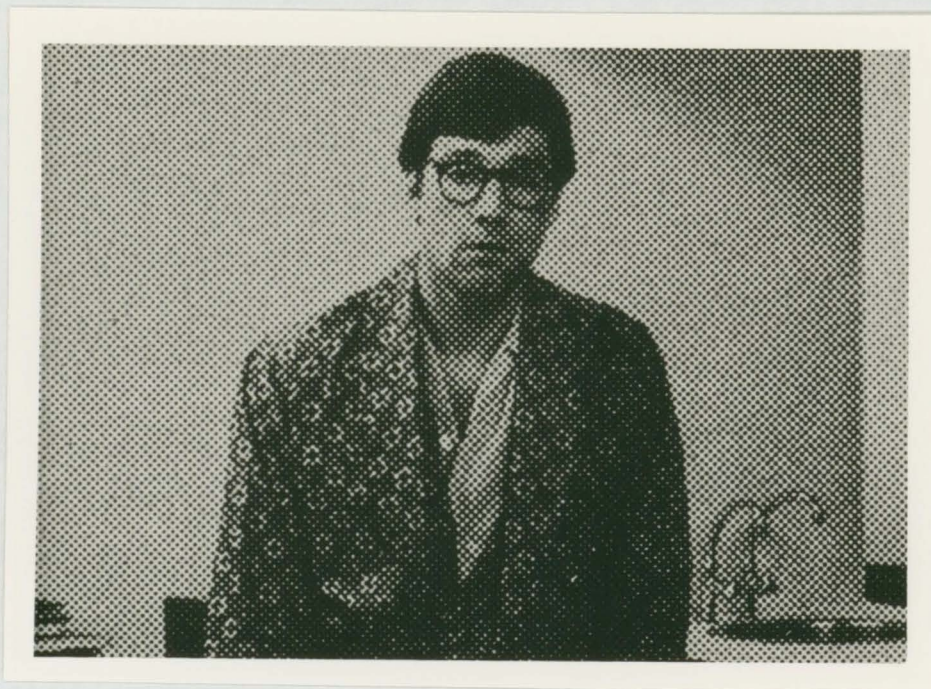


Figure 29: John Duttine, owlish and bespectacled in Lame Ducks, 1984. From Michael Poole, "Situations Vacant," The Listener 18 October 1984:37.

"Brian, who manages to lose his wife, his house, and his job all during a short stay in hospital;<sup>35</sup> while in the espionage thriller A Still Small Shout (1985) he played bumbling spy Alan Hardacre "the innocent who wants, just once, to strike a significant blow for democracy and promptly winds up with egg on his face."<sup>36</sup>

The terrorist Rod, though inept, was primly self-righteous; Duttine played another of the smug terrorist-type in the acclaimed TV-play Psy-Warriors (1981)--or so the audience was initially led to believe; in a plot twist the character was revealed to be an anti-terrorist in training,

undergoing a rigorous mock interrogation. After successful completion of the training, Duttine's character refused the posting offered him, shocked by what the process had revealed in himself and his interrogators. In this TV-play, Duttine stood up for the decent values of the Common Man once again.<sup>37</sup>

Whether playing a schoolmaster or a spy, a bumbler or a hero, Duttine's sincerity, conviction, earnestness, and strength, always show through to some degree. He feels that roles must be approached with honesty, and that for a television actor "it's all in the eyes, and if it ain't, you can tell."<sup>38</sup> He has a no-nonsense attitude to acting--that you should take the work but not yourself seriously--and to his time at the Citizens', where he felt the value of being given challenging roles and of being made to "get on with the job after the somewhat cloistered education at Drama School"<sup>39</sup> The magic of the Citizens' he attributes to Havergal's judicious selection of personnel.<sup>40</sup> Duttine's personality, or at any rate his public face, seems eminently suited to the roles he plays.

Another performer who has had a lot of success on television is Cheryl Campbell. She, like John Duttine, is a very "realistic" actor, and in fact was quite discomfited by the flamboyance demanded of her at the Citizens'. Despite this, she was angered by Giles Havergal's suggestion that she might be happier working on television, not coming

around to it until the late 1970's.<sup>41</sup> She has, in fact, had a good deal of success in the theatre in recent years, since appearing as Nora in A Doll's House for the RSC in 1981, but her approach is very different to that favoured by the Citz.<sup>42</sup> Campbell excels as characters who have rich inner lives, particularly if those lives are complicated by nerves or fear, as the heroines of Ibsen and Strindberg are. Since she received a much more orthodox training than the other actors being studied here, this affinity for the tradition of naturalistic acting is not surprising; after spending a year as an "extremely clumsy and forgetful" student ASM, part-time performer, and general factotum at Watford under Giles Havergal in the late 1960's, Campbell trained at LAMDA.<sup>43</sup> She returned to work for Havergal, this time at Glasgow where she lasted for one season, playing mainly young or ingenue roles such as Mathilde in Hampton's Total Eclipse, Abigail in Miller's The Crucible, even Cinderella in the 1971 Christmas pantomime (Appendix 7).<sup>44</sup> Although she thought the Citz a "good place for actors to splash around"<sup>45</sup> in challenging roles, overall she found the experience there a difficult one:

The women in their plays are poorly represented, being in all cases thought of in extremes - i.e. whores, old, grotesque, pathetic - anything subtle and natural is unheard of...more attention was paid to the physical than the mental aspect of characters, which I find frustrating....<sup>46</sup>

To an actress whose best roles have been intricately constructed psychological characterizations, the highly visual style of the Citizens' must have seemed totally foreign. Although now "this actress has an amazing ability to turn each stereotyped part she plays into something fresh and new,"<sup>47</sup> this is a talent she has developed only recently; in the early years of her career she seemed to have trouble making "type" roles work for her, perhaps the cause of, or the result of, her discomfort at the Citizens'. She had particular difficulty with proletarian characters such as the hero's tough-talking wife Sheila in the 1980 film McVicar: her head-tossing, arm-crossing, constant exasperation, and her rather self-conscious delivery of Sheila's melodramatic lines, made the character seem quite out of place in her surroundings, as if McVicar had set up house-keeping with a petulant debutante.<sup>48</sup>

Campbell freely admits to being unable to function well in roles or situations in which she feels uncomfortable, saying of her appearance in Alan Ayckbourn's Bedroom Farce (1978): "We had virtually no rehearsal and I was so bad and so unhappy in it that for six months afterwards I really seriously thought I would never act again."<sup>49</sup>

Like John Duttine, Campbell took several years to find her niche as a performer; after the Citizens' she returned to Watford, where she was also given large roles but allowed to play them more subtly, then worked at Birmingham and

Windsor in repertory, appeared briefly at the National Theatre and then made the move to television.<sup>50</sup> There she made the first of a series of appearances as complex and vulnerable ladies in Pennies from Heaven (1978) in which she played the hero's love-interest, the schoolteacher-turned prostitute-turned murderess Eileen (Figure 30).<sup>51</sup>

Campbell's skills were shown to their best advantage in Testament of Youth (1979), for which she won the 1980 BAFTA best TV actress award for her performance as the headstrong, temperamental, ultimately heroic Vera Brittain.<sup>52</sup> Testament follows the story of Vera from her acceptance at Oxford, which is put off by the outbreak of the First World War, through the loss in that war of her brother, best friend, and two fiances, her horrifying experiences as an army nurse, and into the 1920's when she becomes an ardent pacifist and feminist. Campbell gave Vera's metamorphosis from the selfish teenager to whom war seemed a great inconvenience, to pain-numbed lonely young woman, to impassioned champion of causes, a gruelling reality. Vera's increasing fear as the war began to claim its victims showed in her eyes (Figure 31) and in her progressively more jerky and agitated movement and speech; the bouncy early Vera behaved more and more like an automaton as the deaths mounted up. Vera's return to Oxford and peacetime life found her still somewhat "shell-shocked" (indicated by a towering fury with the trivialities of day-to-day



Figure 30: Cheryl Campbell (left) as a singing and dancing murderess in the black comedy, Pennies from Heaven, 1978. From Paul Madden, "Pennies from Heaven," Sight and Sound 47.3 (1978):95.

life), strong, solemn, and given to outbursts of grief or frustration at those who seemed untouched by the war.<sup>53</sup>

Campbell's Vera was an admirably multi-layered portrayal "imbued with femininity as well as the steel of ambition,"<sup>54</sup> of a woman who could have seemed merely



Figure 31: Cheryl Campbell, as Vera Brittain, embraces her lover as he leaves for the trenches in Testament of Youth, 1980. Note the despair in her eyes. From Alistair Cooke, A Decade of Masterpiece Theatre Masterpieces (New York: Knopf, 1981) 202.

strident, fleshing out potentially unsympathetic characters being something in which Campbell seems rather to have cornered the market of late. As Jennie, the staunchly religious sister of runner Eric Liddell in Chariots of Fire (1981), Campbell softened the character's pig-headed missionary zeal by making her a bit clumsy, fluttery of gesture, with flyaway hair and ready tears; her last scene in the film, in which Jennie has come to watch her brother race in the 1924 Olympics, was made very affecting by Jennie's first hesitant, then gleeful (and tearful)

enjoyment of her brother's victory.<sup>55</sup> In The Shooting Party (1985) Campbell gave the frenetic pleasure-seeker Lady Aline Hartlip a sympathetic quality by playing her with a touch of panic, as if to hint that Lady Aline used her excessive drinking, gambling, and man-chasing as protective armour against the unpleasant realities of the world. She fluttered about, giggled, gestured extravagantly, stretched and purred like a cat in the arms of her lover, but occasionally there was a glint of desperation in her eyes. Nerves and fear seemed to spur her on.<sup>56</sup>

The quality of restless, fearful, energy was evident again in Campbell's recent stage appearances: as Nora in the RSC's 1981 A Doll's House (Figure 32) and Julie in the 1983 Miss Julie (Figure 33) at the Lyric Hammersmith and later the Duke of York's Theatre. As Miss Julie, she was "awkwardly flirtatious desperately seductive, as she pouts, smiles, laughs, drapes herself around the wooden posts, feigns puzzlement at Jean's words...."<sup>57</sup> (The air of hesitant sexual abandon with which she endowed the character of Julie shows clearly on her face in Figure 33).

The complexity of Campbell's characterizations is encapsulated in the following review of her performance in A Doll's House:

From the start much of her behavior contradicts the silvery laughter and imitations of small furry animals. There is that brisk bustling walk, like an animal purposelessly circling its cage, and her habit of flinging her arms around whoever happens to be closest as if always in need of emotional reassurance. And when the flattering mirror does start cracking, it is fascinating to watch how well she still keeps up the pretence when it is needed, while privately racking her brains for a means of escaping Krogstad's threat to reveal her secret.<sup>58</sup>

(In Figure 32 Campbell's Nora clings to her husband, using this action to reassure herself while soothing him.)

These deeply-felt performances do not come easily. Campbell seems to operate on nervous energy much as her characters do--"After a performance [as Nora] I always feel exhausted. My face is sore from crying and I am very tense in the shoulders. I get a headache every evening..."<sup>59</sup>--however, the benefits in terms of Campbell's growing reputation seem ample compensation for the mental and physical strain.

In contrast to Campbell, who found it took her "a long time to recover"<sup>60</sup> from her brief period at the Citizens', Rupert Frazer found his time there "the most sustained creative period of [his] life";<sup>61</sup> he returned to the Citizen's on several occasions after his initial (1970-1972) stint. One of the many Drama Centre graduates to find employment at the Citizens', he found his year of more traditional repertory work between leaving the Drama Centre and joining the Citz disappointing, and was excited by the prospect of reworking the classics with Havergal and Prowse,



Figure 32: A cooing Cheryl Campbell as Nora in A Doll's House, 1981. From Donald Cooper, ed., Theatre Year 1981 (London: In Parenthesis, 1981), n.p.

which he had heard "through the grapevine" was planned for the 1970-71 season.<sup>62</sup>

At the Citizens', Frazer played a number of substantial roles (Appendix 8), including one of the Tamburlaines and Titus. His Madame in The Maids was one of the more memorable instances of the Citizens' trademark cross-



Figure 33: Cheryl Campbell as the neurotic heroine of Miss Julie, 1983. From Donald Cooper, ed., Theatre Year 1983 (London: In Parenthesis, 1983) n.p.

casting, "viperish and sleekly, monstrously exquisite, like an Erté figure on a 'twenties Vogue cover."<sup>63</sup> Frazer played a range of parts, the like of which he has never had the opportunity to tackle since; even more than most Citizens' graduates he has suffered terribly from typecasting. As he looks and sounds the epitome of the public-school Englishman, he tends to be offered parts of that sort. He could sense the dangers inherent in his Wellington School education as early as 1974, when he commented in an interview that he felt his Standard English speaking voice,

uncoloured by any trace of regional accent, was inexpressive and therefore a handicap.<sup>64</sup>

Frazer was one of the earliest of the "new" Citizens' actors to achieve fame outside the company. In late 1972 he reluctantly left the Citizens' (pressed by his agent), and joined the touring company Prospect, appearing in "drag" again in a Pericles "rather half-heartedly set in a male brothel...undeniably more antiseptic than anything at the Citizens'"<sup>65</sup> and gaining praise for his portrayal of Atahualpa in Royal Hunt of the Sun.<sup>66</sup> After a short spell at the National, where he proved a decorative but bland Ferdinand in The Tempest, and found the vastness and impersonality of the company discouraging,<sup>67</sup> Frazer returned to the Citizens' for two further seasons (1974-75 and 1975-76). Back at the Citizens' Frazer escaped blandness as the hero of Seneca's Thyestes in a bizarre tribal-African rendition of the play (Figure 13)<sup>68</sup> and as Ferdinand, "the beautiful, incestuously jealous Duke"<sup>69</sup> in the Citizens' highly successful Duchess of Malfi. The Duchess production was invited to represent Britain in the 1975 Belgrade International Theatre Festival, and went on to visit Warsaw, Lubljane, Brussels, and Frankfurt.<sup>70</sup> In a startlingly bitchy performance, "Ferdinand [was] given the real treatment by Rupert Frazer; the petulance and malice directed at the Duchess put one in mind of Katherine Hepburn in her finer moments...."<sup>71</sup> Frazer also appeared as one of a series of decadent pin-ups

in 1975, the second year of the Citizens' provocative ad campaign (Figure 34).

Lionel Stephens, Rupert Frazer's character in The Shooting Party, is said by Cheryl Campbell's character to be "really one of the best-looking people one knows - he has such a sensitive face" and by another character to be "so good, nice, elegant, and clever, I wonder if he's quite real."<sup>72</sup> These two phrases sum up the kind of roles Frazer had played outside the Citizens': handsome, sensitive, Englishmen, characters who are somehow outside reality, or combinations of the two types. After leaving the Citizens' for the second time in 1976 Frazer appeared in the dual role of the Young Horseman/Nugget in the National Theatre's West End revival of Equus (Figure 35)--the idealized youth and the slightly unreal figure in one. Like Atahualpa in the earlier Shaffer play, Nugget is set apart from the reality of the play's central figure.<sup>73</sup> Frazer has a peculiar ability to stand very, very still and look somehow significant, a talent valuable to the portrayal of other-worldly roles; he can also take on the physical grandeur needed for regal figures like Atahualpa, Achilles in War Music (a 1977 Prospect adaptation of The Illiad),<sup>74</sup> or the non-singing Pasha in Mozart's Seraglio (Scottish Opera, 1978), though a critic of the latter commented that the Pasha displayed "a fine pair of pectorals and a rather less impressive speaking voice."<sup>75</sup>



Figure 34: Rupert Frazer, featured in the Citizens' 1974-75 advertising campaign. From Plays and Players February 1975:2.

Frazer has appeared as "exactly the nice young Englishman"<sup>76</sup> in many roles than that of the sensitive and ill-fated Lionel Stephens; even his role as a German spy in the Eye of the Needle (1982) took advantage of his English appearance and manner. Frazer kept this small cameo role interesting by making his bearing and accent seem a little

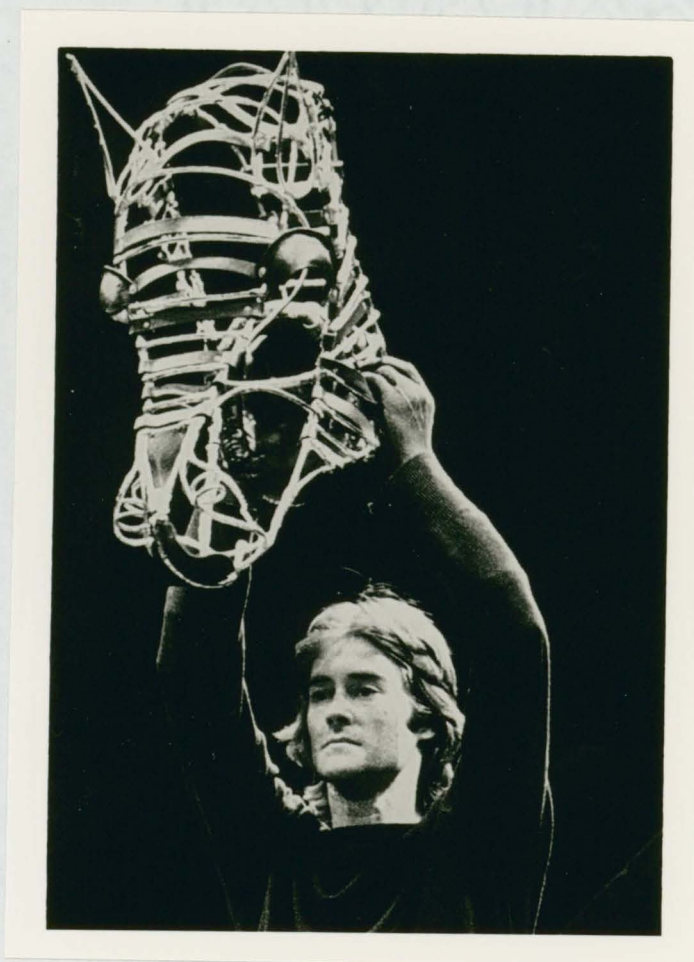


Figure 35: One of Rupert Frazer's "enigmatic" roles: the Young Horseman/Nugget in Equus, 1976. From Peter Shaffer, Equus (Harmondsworth: Penguin, 1984) n.p.

studied, as if his Englishness was in fact foreign to his character.<sup>77</sup> The Shooting Party allowed Frazer to combine his Englishness with his significant presence again. In Figure 36 he can be seen standing in the background of an interchange between John Gielgud and James Mason; Lionel, representative of the generation soon to be lost in the



Figure 36: Rupert Frazer (centre) hovering in the background of the action in The Shooting Party, 1985. From John Coleman, "Rules of the Game," New Statesman 1 February 1985:33.

First World War, was often to be seen in the background, observing the last gasps of Edwardian society. At one point Lionel remarks "an age, perhaps a civilization, is ending";<sup>78</sup> although he is in the society, he is not really of it.

Despite the stillness and quiet intensity he shows on film, Frazer is not the same sort of "internal" actor as Duttine and Campbell, though he is not as flamboyant as the second group of actors to be studied here; Frazer's is rather the "metaphoric" style of acting discussed in Chapter Four, in which characters are reduced to their

elemental traits and these traits emphasized. For an example of Frazer's intensity as an actor see Figure 37, a scene from John Osborne's A Patriot for Me; in a picture in which the other two actors are Alan Bates--a great scene stealer--and a man in a dress, it is Frazer's eerie stare which takes the focus. His simplicity of style does not always serve him well in comic parts, however; as Mirabell in Giles Havergal's London production of The Way of the World Frazer displayed "suave footwork and imperturbable poise" but was judged "lightweight."<sup>79</sup>

Frazer has recently made a break from the roles into which he was being stereotyped, perhaps fed up by the part of Dr. Reumann in The Lonely Road (1985), a psychiatrist who, whenever not directly involved in the plot, sits significantly to one side observing the ill-fated actions of the other characters in Arthur Schnitzler's "bout of Viennese melancholia."<sup>80</sup> Frazer's latest role was neither English nor symbolic, but rather a perfectly ordinary sexually confused urban American: Ed, the on-again/off-again friend/lover of the drag-queen hero of Harvey Fierstein's Torch Song Trilogy (1985).<sup>81</sup> Frazer has found his experiences outside the Citizens' occasionally frustrating: "Working at the Citz has remained a unique experience... demanding a skill and a daring I've seldom been asked to draw on since."<sup>82</sup>

It is one of the conditions of the commercial theatre that once an actor has been proven good at something he is



Figure 37: Rupert Frazer's (left) intense stare steals the focus from two other actors in *A Patriot for Me*, 1983. From Donald Cooper, ed., Theatre Year 1983 (London: In Parenthesis, 1983) n.p.

frequently asked to do it, or variations, again, and not encouraged to try anything new; the role of Ed may free Frazer from the limitations which have been set on him due to his voice and appearance, and allow him to move on to a greater variety of roles.

The remaining three actors--Tim Curry, Suzanne Bertish, and Mike Gwilym--employ much more idiosyncratic means of characterization than the group already discussed. In fact, the singularity of their techniques is quite startling, though for all that they are no less "good" actors. The actor's art is such an intangible one that describing

what a highly idiosyncratic actor does cannot really convey the power of such a performer at work. In description they can sometimes sound ridiculous, whereas they are actually magnificent--"providing a supplementary style of standards," perhaps--the dividing line can be a very thin one.<sup>83</sup>

Giles Havergal's remark that the Citizens' actor's talent "is not like other people's"<sup>84</sup> is perhaps most applicable to the final two actors but a similar observation has recently been made on the work of Tim Curry:

Where his contemporaries incline towards the classical, the introspective, the psychologically subtle and intense, Curry prefers a manner that might be termed the colloquially flamboyant ...it is not because of any lack of histrionic ability or theatrical understanding. It is simply that his gifts work in other, less predictable directions.<sup>85</sup>

A lot of this "less predictable" approach to characterization might be attributed to Curry's early experiences as a singer in cabaret and musical comedy. Even at the beginning of his career he affected an extravagant style, for example when singing with a dance band: "I was a big Billie Holiday fan at the time, so I would be singing about half an hour behind the beat: 'Owall of meeeee'....<sup>86</sup>

A product of Methodist schools who studied English and Drama at the University of Birmingham, Curry did not have formal Drama School training but learned as he went along. Upon leaving university in 1968, he was unable to choose between an acting and a singing career and managed to

combine the two, making his professional debut in the London production of Hair (1968).<sup>87</sup> Curry consciously used the fifteen months he spent in Hair "as a kind of training period in which he really worked on stage presence, physical aspects, and technique,"<sup>88</sup> and then set about polishing his acting skills, taking small parts at the RSC<sup>89</sup> and the Royal Court (see Appendix 9).<sup>90</sup> Curry topped off his on-the-job training by spending six months at the Citizens' (1971) "where they taught you to be physically starry and charismatic all over the place,"<sup>91</sup> playing roles as varied as the bumptious Buttons in Cinderella and Solange in The Maids (Figure 7).<sup>92</sup>

Curry returned to the Royal Court which, in June 1973, mounted The Rocky Horror Show, which was expected to last a week but ended up running for nine years, and is still being replayed every weekend in cinemas throughout North America in its film version. Curry took advantage of the outrageous flourishing style he had learned at the Citizens' to land the lead role, that of transvestite alien, mad-scientist Dr. Frank N. Furter (Figure 38). He stayed in the role (in London, Los Angeles, New York, and in the film) for two years, giving a performance of boisterously fiendish glee tempered by Grand Guignol melodrama--"part David Bowie, part Joan Crawford, part Basil Rathbone."<sup>93</sup> Although initially a rather haphazard characterization, in which Curry sported blue hair, a Transylvanian accent, and his old corset from



Figure 38: Tim Curry (reclining) as the flamboyant Dr. Frank N. Furter in The Rocky Horror Picture Show, 1975. From Stephen Schaffer, "Rocky X, Penny, and the Nylons," Film Comment 22.1 (1986):2.

The Maids, by the time Frank N. Furter was recorded on film his looks, voice, and manner had been given a high polish.<sup>94</sup> The snooty insouciance with which, for example, Curry broke off in the middle of his first number, "Sweet Transvestite," from greeting the guests at his grotesque house-party to pour himself a glass of water, drink half of it, throw the other half into the camera lens, twist his black shiny lips into a sneering grin, shrug, and strut off down the receiving line, all in a matter of seconds, conveyed in an instant the wit, energy, and careful timing of his

performance.<sup>95</sup> It was over-the-top but calculatedly so; just right for its context.

This kind of just-short-of-overblown role has become somewhat of a specialty for Curry. Although quite capable of playing more subdued characters, he really excels as a sort of theatrical Lord of Misrule: Mozart (Figure 39) "the foul-mouthed, conceited, ill-mannered jackass who could hear the trumpets of the Lord in his sleep"<sup>96</sup> in Amadeus (New York, 1980); the "deliriously brash and energetic Pirate King" in Pirates of Penzance (Figure 40)(for which he won the 1982 Variety Club Award for Best Performance in a Musical);<sup>97</sup> the smarmy journalist Jeremy in the film The Ploughman's Lunch;<sup>98</sup> the "brick-dropping man-about-town" Theo in Tom Stoppard's Dalliance (1986).<sup>99</sup> Curry gave all of these characters a self-conscious, larger-than-life quality, as if he was playing them and observing his performance simultaneously. He says: "characters I play often have a searing objectivity about themselves";<sup>100</sup> this seems to be true as much of the actor as of his characters.

Curry's extravagant characterizations ("You start with the reality of a character and then you put a great Dada brush over it.")<sup>101</sup> lead him to be frequently caricatured, and described with as many linguistic paroxysms as the Citizens' of the early 1970's: his Tzara in Travesties (1975) was "larkily iconoclastic,"<sup>102</sup> his Mozart "amusingly oafish, jerky, ankle-bending, slobberingly good-natured and



Figure 39: Tim Curry (centre left) as the oafish genius Mozart in *Amadeus*, 1980. From Dorle J. Soria, "Peter Shaffer," High Fidelity August 1981:MA9.

unrestrainedly self-praising."<sup>103</sup> His performances themselves have elements of caricature, not untypical among ex-Citizens' actors (see Chapter Three). No doubt it was for "his talent for overacting without trying very hard"<sup>104</sup> that he was cast as the butler/murderer Wadsworth in the 1985 film Clue, a frenetic send-up of Agatha Christie thrillers which culminated in a mad-dash reconstruction, of three possible solutions, by Curry playing at full histrionic tilt. Unfortunately in this film he caricatures not only the Christie genre but the Curry style as well, prancing and grimacing and rolling his eyes and clutching his brow,



Figure 40: Tim Curry (centre) in typical bravura form as the Pirate King in Pirates of Penzance, 1982. From John Russell Taylor, "Pirates of Penzance," Plays and Players July 1982:20.

whining and shouting and creating vocal sound effects; due to his insouciance he nearly gets away with over-use of these tricks which work well for him in moderation, but ultimately he just makes himself a silly component of a very silly film.<sup>105</sup>

At a less self-conscious level of silliness Curry shines, as recent roles at the National Theatre--the soft-centred boobies Bob Acres in Sheridan's The Rivals (1984) (Figure 41) and Tattle in Congreve's Love for Love (1985)--show. Curry enjoyed playing these genial simpletons. "I've tended to play either dark-sided or else positively sinister



Figure 41: Tim Curry (left) as cheerful bumpkin Bob Acres in The Rivals, 1983. From Richard Findlater, "The Rivals," Plays and Players June 1983:24.

people, and that can get very depressing. Because I am actually a very sunny person."<sup>106</sup> Sinister roles have included an ill-judged Bill Sikes in the 1982 TV-film Oliver Twist (Figure 42), of which one critic remarked: "Bill Sikes was an enormous, mindless, lowering, violent, bully; Tim Curry is indeed menacing but it's the wrong kind of



Figure 42: Tim Curry as Bill Sikes, an inappropriately sophisticated characterization in *Oliver Twist*, 1982. From Ann Lloyd, "*Oliver Twist*," *Films and Filming* November 1983:34.

menace."<sup>107</sup> Curry tried to sophisticate Sikes by making him an inebriated con-artist rather than a thug; it did not work. Menacing roles like Sikes do not fit Curry well as they have no sense of humor and no enjoyment in life. It is as the more joyous breed of troublemaker that Curry is at

his best--Mozart or Dr. Frank N. Furter, for instance--  
exultant, brash, and loud, but carefully modulated.

The keynote of acting for me is being brave...  
finding one's own strength without disturbing  
the balance of the play. Being brave - and  
holding your nose and jumping in.<sup>108</sup>

Of all the women who have gone on to other things from  
the Citizens', Suzanne Bertish probably has the most marked  
Citiz imprint. She is very unconventional, very strong, very  
theatrical. The youngest of the actors being discussed here,  
she also worked there later than the others, from 1973-1976  
(the last two seasons with Rupert Frazer).<sup>109</sup> Bertish made a  
name for herself before even leaving the Citizens', as the  
introduction of a 50p seat scheme during her time there led  
to huge increases in both audience attendance and critical  
attention.<sup>110</sup> Bertish played the title role in the 1975  
Duchess of Malfi which toured to the Continent and gained  
her much praise, as she was "so good you could hardly take  
your eyes off her."<sup>111</sup> Thanks to her ability when on stage  
"to look beautiful one minute and repulsive the next without  
any apparent effort,"<sup>112</sup> she played a range of parts, from  
ingenues to grotesques (Appendix 10), for the Citizens',  
including "Carla, the would-be Marilyn Monroe" in Robert  
Patrick's Kennedy's Children (1974),<sup>113</sup> Volumnia, "a wolfish  
Creature all ferocity and cold determination" in Coriolanus  
(1974),<sup>114</sup> the Player king "as Sarah Bernhardt" in the

Citizen's second Hamlet (1975),<sup>115</sup> and a 95-year-old Jewish hag in Büchner's Woyzeck (1976).<sup>116</sup>

Bertish left the Citizens' in 1976 for London where she appeared in "fringe" productions and then joined Prospect (again working with Rupert Frazer) for their marathon season of Hamlet, All for Love, Antony and Cleopatra, and War Music, touring throughout Britain, the Continent, and the Middle East, in 1977.<sup>117</sup> For Prospect Bertish played an un-ethereal Ophelia to Derek Jacobi's Hamlet: "it was a bit patchy. I like to think I got the mad scene right."<sup>118</sup> (Figure 43--This Ophelia does not seem pathetically demented but furiously so.) She was also Iras in Antony and Cleopatra, and a "formidable ruthless Octavia" in Dryden's neo-classical tragedy All for Love,<sup>119</sup> repeating the pattern of tackling an eclectic range of roles she had started at the Citz and was to continue when she joined the RSC in 1978.

Bertish's ability to transform herself by altering her posture and facial expression has generally enabled her to avoid type-casting; if anything, she fits her characters to herself rather than vice-versa. This ability can be seen in microcosm in the RSC's Dickens marathon Nicholas Nickleby (1980), in which Bertish played the gawky and vicious Fanny Squeers (Figure 44), the glamorous actress Miss Snevillici (Figure 45) and the crone Peg Sliderskew (Figure 46), as well as many nameless beggars, shopgirls, etc. Thinking the RSC directors would only want her for grotesque parts, she

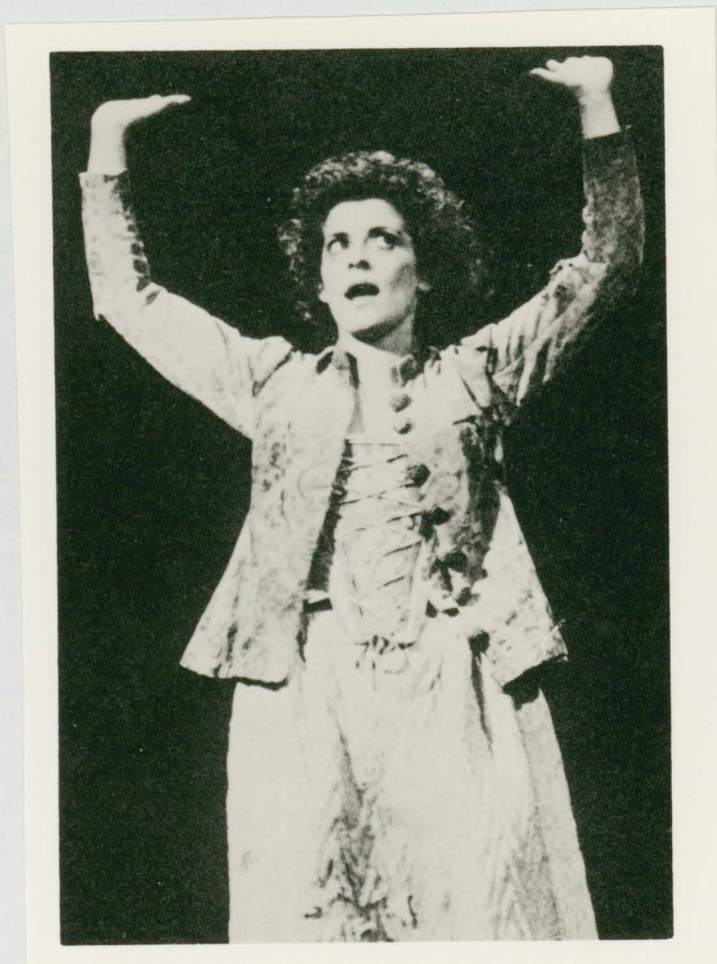


Figure 43: Suzanne Bertish as an unusually strong Ophelia in Hamlet, 1977. Her exaggerated gesture is typical of the Citizens' large-scale style. From Peter Lewis, The Facts About a Theatre Company (Ultimo, Australia: G. Whizzard/Andre Deutsch, 1978) 11.

auditioned for Nickleby with a performance as Peg, "a twisted speech-slurred hag with a strong Glaswegian accent";<sup>120</sup> qualities Bertish quite arbitrarily assigned to the vaguely described Peg of Dickens' novel "based on



Figure 44: Suzanne Bertish as the gawky Fanny Squeers in Nicholas Nickleby, 1980. From Leon Rubin, The Nicholas Nickleby Story (London: Heinemann, 1981) 110.

instinct...showing how a shadowy character could be brought to life on the stage."<sup>121</sup> As can be seen in Nickleby, Bertish's characters are defined by their physicality, not just posture and facial expression but by gesture, movement, speech, and all ways in which a character can be manifested three-dimensionally. She is never hesitant in her use of her

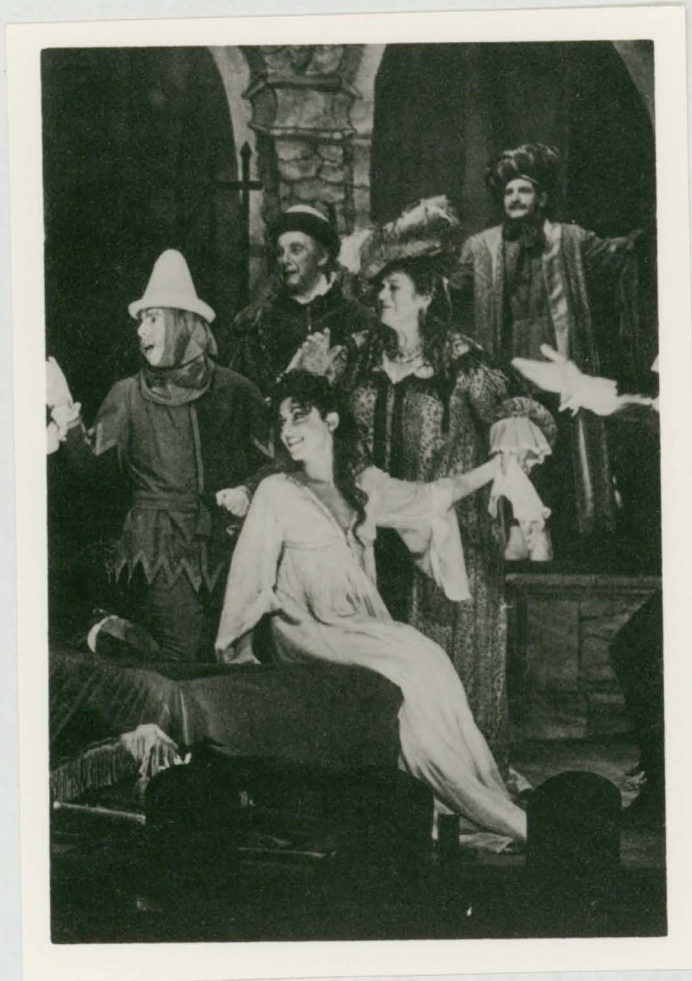


Figure 45: Suzanne Bertish (seated, centre) as the glamorous Miss Snevillici in Nicholas Nickleby, 1980. From Leon Rubin, The Nicholas Nickleby Story (London: Heinemann, 1981) 131.

body as her actor's instrument; this external method of assuming a character marks her as a very Citizens' style of actress indeed.

Bertish is quite often given "heavy" roles because of the boldness of her characterizations; when allowed to



Figure 46: Suzanne Bertish as the grotesque hag Peg Sliderskew in Nicholas Nickleby, 1980. From Leon Rubin, The Nicholas Nickleby Story (London: Heinemann, 1981) 48.

undertake something more in the ingénue line she brings new insights to the character, as she did with Ophelia, and Desdemona for the RSC in 1979 (Figure 47).



Figure 47: Suzanne Bertish (right) in an anguished moment as Desdemona, Othello, 1979; another of her usual interpretations of traditionally frail characters. From Plays and Players September 1979:19.

Suzanne Bertish works hard to make more of the character than the usual naive willowy white ewe bewitched by the black ram...a Desdemona of much greater worldly sophistication and courage than we are used to seeing.<sup>122</sup>

In "heavy" roles of various kinds, though, she is a formidable presence. As Kate Croy, the handsome heroine of Henry

James' Wings of the Dove (BBC 1979), Bertish's iron-willed control of her surroundings, maintained by a kind of genteel bullying, was masterly: Kate's every move was made to seem calculated, her every vocal intonation carefully planned to give maximum effect, even the renunciation of her lover at the play's end was done in the grand manner as she swept out of a pair of double doors, delivered her final line, and closed the doors ever-so-carefully. Kate was a viper, beautiful but alarming. (Rupert Frazer also appeared in this production, as the perfect society gentleman Lord Mark.)<sup>123</sup>

Since Wings of the Dove Bertish has played a number of strong women for television: the "Bohemian" painter Lily Briscoe in To the Lighthouse (1983) who dispenses simple kindness and quiet, sonorous, wisdom to the troubled members of the Ramsay family;<sup>124</sup> the sensual, "gutsy" Adriana of an overtly theatrical Comedy of Errors (1983);<sup>125</sup> suspected witch, spy, and lesbian Alice Durkow in the anti-heroic view of WWI England, Rainy Day Women.<sup>126</sup> In the last play, Alice's forceful personality leads to her death, as she and a number of strong independent women are butchered by the fearful male population of a small English village; Bertish's own forceful personality was well-suited to this role.

Like Cheryl Campbell, Suzanne Bertish has earned a good deal of critical acclaim in the drama of the Independent Theatre, though Bertish's roles and of course her

approach differ widely from Campbell's. While Campbell plays frailer heroines such as Nora and Julie, Bertish's are the tougher brand of "new woman." In The Three Sisters (RSC 1978):

Suzanne Bertish's Masha was particularly compelling [with] her controlled impatience at fools, her ironic glances at Vershinin after some particularly stupid remark from her husband.<sup>127</sup>

She simmers quietly throughout the play, bubbling like a samovar when she confesses her love for Vershinin to her sisters, and finally bursts into hot tears....<sup>128</sup>

Most recently, Bertish has appeared (with two other Citizens' veterans, Iain McDiarmid and Jonathan Kent) as Tekla in Strindberg's Creditors (1986)(Figure 48), a three-character cat-and-mouse game of treachery and jealousy. The production created a lot of controversy as the actors directed each other; as the play consists of four two-character scenes, the "off" actor directed the other two each time.<sup>129</sup> The fact that the actors chose this play for themselves indicates what they feel they can, or would like to, do well. Tekla, "a vampire, charming, conceited, parasitical, tender, and falsely maternal,"<sup>130</sup> is the ultimate in Strindbergian womanhood and in Bertish roles; the actress played her with dignity, intelligence, and sensuality, humanizing the playwright's misogynistic portrait without sacrificing the more daunting qualities which have almost become Bertish trademarks.<sup>131</sup>



Figure 48: Suzanne Bertish (top) as the strong-willed Tekla in Creditors, 1986. From Matt Wolf, "Creditors," Plays and Players July 1986:33.

If Bertish is, for the purposes of this discussion, the definitive Citizens' actress, then Mike Gwilym is the definitive Citizens' actor--the embodiment of most of the qualities discussed in Chapter Four. With no formal training, only a series of roles at OUDS and an Edinburgh fringe appearance to his credit,<sup>132</sup> and apparently no knowledge of what he was getting into, Gwilym joined the Citz for its transitional year.<sup>133</sup> Perhaps because of his experience with OUDS where, as at the Citizens', young actors play challenging and often "unsuitable" roles, Gwilym flourished in Glasgow.<sup>134</sup> Perhaps the enthusiasm and dedication typical

of OUDS helped him as well. Giles Havergal, remembering his own days at Oxford, recently remarked: "There have been times when I've said 'My God, I wish I could have the commitment of a bunch of students.'"135

At the Citizens' for three years (1970-73), Gwilym played, among other roles: Tamburlaine number three "with Marlovian dignity and sonority,"136 a "silkiely evil"137 Aaron in the bloodthirsty Titus Andronicus (1971), Tartuffe (1973) "slithering slimily through every shade of unctuous self-abasement, self-righteous smugness, lechery, cold arrogance, and all,"138 and the rock-star Achilles in Philip Prowse's post-nuclear Troilus and Cressida (1973) (Figure 12);139 a wide variety of misfits and malcontents (see Appendix 11). One type of role Gwilym did not play was the gentle romantic hero; his talents are not suited to lyrical portrayals, as he showed in an early Romeo for OUDS in 1969 (in Figure 49, he even looks uncomfortable):

Mike Gwilym's Romeo is out on a limb of his own; dressed like a serving-man, sunk in hangdog adolescence, a self-deprecating lover, of all things, and much embarrassed by the silver-sweet stuff and nonsense.140

Gwilym is an extremely idiosyncratic actor. Nervous, fidgety, self-deprecating, moody characterizations are therefore his forte, though he has ventured into less neurotic roles since leaving Glasgow in 1973. He left reluctantly, because he felt very strong at the



Figure 49: Mike Gwilym (left), an uncomfortable romantic hero in Romeo and Juliet, 1968. From Humphrey Carpenter, OU DS: A Centenary History of the Oxford University Dramatic Society (Oxford: Oxford University Press, 1985) n.p.

Citizens'.<sup>141</sup> Now, though he notes the young Citz actors were short of formal technique, he feels the arrogance and courage with which they approached their challenging roles was ultimately just as worthwhile.<sup>142</sup> Lack of technique did nearly cost him his career early on, though, when in 1973

I ended up as Angelo in a terrible Measure for Measure at Guildford. I covered myself in glycerine because I thought Angelo was the kind of man who would sweat a lot, and one night the RSC casting director happened to be out front and she came backstage saying she'd like to have me auditioned but I obviously wasn't well, what with all the sweating, so she'd come back when I was better.<sup>143</sup>

This shows a kind of naiveté, which Gwilym has maintained throughout his career. His lack of formal training has freed him to take unorthodox approaches to his characters; although Angelo was not successful, Gwilym's unconventional characterizations usually pay off for him. He notes his use of an indirect approach: "We now approach a character rather as a psychiatrist would approach a patient. We sort of sniff around him."<sup>144</sup> However, he does not like to spend too much time thinking: "It's good also to remember the story of John Gielgud. When he was asked 'Now, Sir John, what exactly is your objective at this point?' he answered, 'To get on the stage.'<sup>145</sup>

Despite the disastrous Angelo--an example of the statement that when the Citizens' actor is bad he is horrid, perhaps--Gwilym was given another chance at the RSC, and went on to become one of their brightest young stars of the late 1970's. For the RSC Gwilym played a succession of angry, disillusioned, clumsy, or otherwise "outcast" characters, beginning appropriately enough with the written-in role of Death in John Barton's adaptation of King John (1974).<sup>146</sup> He continued to present the deep, the dark, and

the humorous elements of his characters well (his style of humor tending towards the ironic):

As Vlass [Summerfolk, 1974]:

he makes the Oedipal erotic infatuation of a young boy for an older woman deeply credible and also manages the sardonic humor of the clown with despair deep in his heart with great wit and incisiveness of attack.<sup>147</sup>

In Troilus and Cressida [1976, Figure 50]:

Mike Gwilym's fiery Troilus weaves a clamorous passion...moves marvellously into fury and despair.<sup>148</sup>

In Comedy of Errors [1976]:

[Ephesus] is very much the domain of Antipholous, played with gum-chewing sleaziness by Mike Gwilym. His cruel confidence makes his confusions all the funnier and more satisfying.<sup>149</sup>

Gwilym had difficulty with his characters' weak or vulnerable qualities. As the suicidal Mikhail in The Zykovs (1976, Figure 51):

I couldn't really find the areas in which to flesh [the role] out. So I just became, on stage, very inward-looking and rebellious, although I couldn't even put my finger on quite what I was rebelling against. I find that an easy attitude to adopt on stage. It stems from fear, actually.<sup>150</sup>

With only one major break, the TV series The Racing Game (1979), in which he "projected a brooding resentment which managed, quite perversely, to be appealing"<sup>151</sup> as crippled ex-Jockey Sid Halley, Gwilym stayed with the RSC

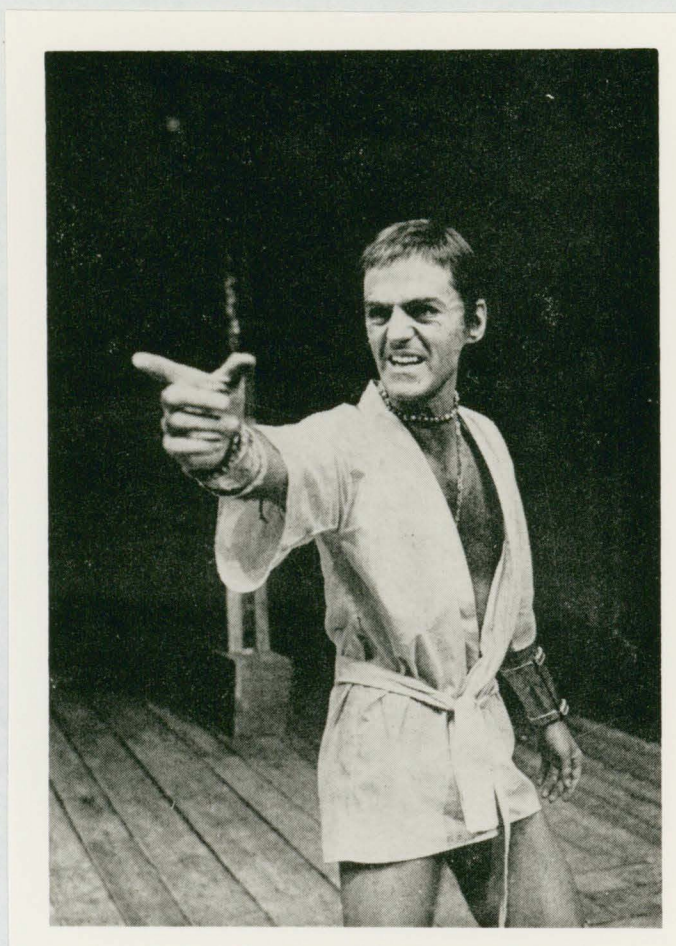


Figure 50: Mike Gwilym in a fiery moment as Troilus, Troilus and Cressida, 1976. From David Zane Mairowitz, "Troilus and Cressida," Plays and Players October 1976:21.

into 1980. That year, like Bertish, he appeared in one of the RSC marathon productions, in his case The Greeks, a ten-play, ten-hour adaptation of Greek tragedies, with the central theme of the Trojan War's consequences.<sup>152</sup> Gwilym played Orestes, and an unheroic Achilles, unconventionally "thoughtful and suffering," neither the ferocious warrior of

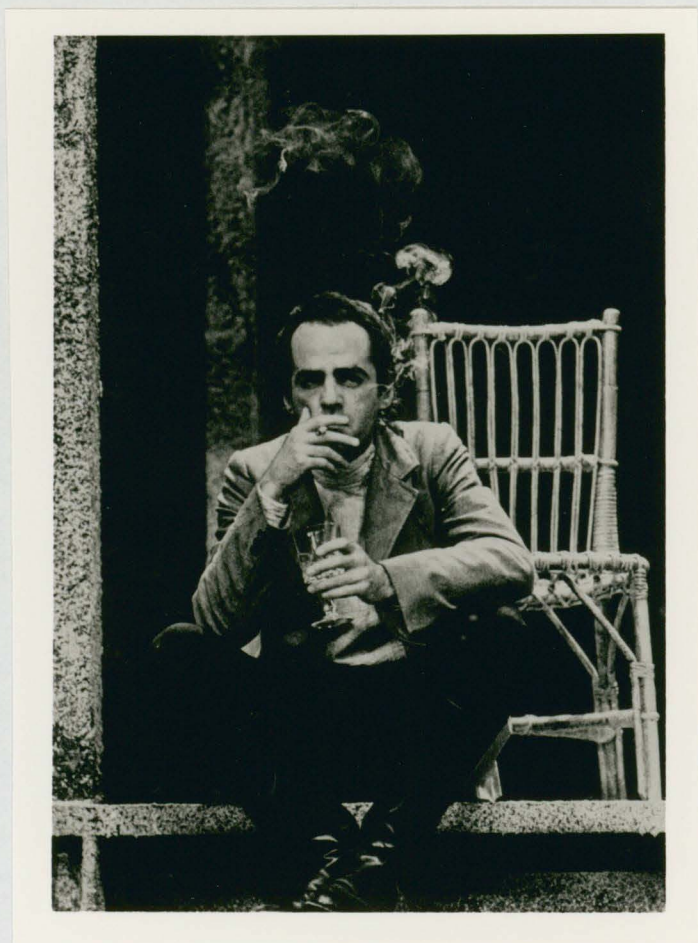


Figure 51: One of the Mike Gwilym's brooding roles: Mikhail in The Zykovs, 1976. From David Zane Mairowitz, "The Zykovs," Plays and Players July 1976:20.

the orthodoxy nor the conceited pop-idol of Gwilym's 1973 Achilles.<sup>153</sup>

In 1980 and 1981, at the Royal Exchange Theatre, Manchester, and then at the Round House in London, Gwilym appeared in one of the great misfit roles of the theatre: Ferdinand in The Duchess of Malfi (Figure 52), making the



Figure 52: Mike Gwilym (left) as a frenetic Ferdinand in *The Duchess of Malfi*, 1980. From George Rowell and Anthony Jackson, *The Repertory Movement: A History of Regional Theatre in Britain* (Cambridge: Cambridge University Press, 1984) 166.

character's oddities more compelling than ever in a performance which contained his trademark idiosyncracies.

Mike Gwilym, playing the malicious and eventually lycanthropic Duke Ferdinand, has a curious way of shifting his mouth from side to side to suggest a fastidious disgust, and when that disgust becomes stronger he has the resources to cope with that, too: weeping, twitching, cackling, crouching, growling, snarling, scampering away, and somehow remaining authentic and unfunny.<sup>154</sup>

His fidgety style was used to comic effect, upon Gwilym's return to the RSC in 1981, in his triumphant

portrayal of the grotesque hunchback Benjamin Wouldbe in George Farquhar's comedy The Twin Rivals (1702)(Figure 53):

Benjamin, beginning as a realistic cripple with a grievance, develops into a demented grotesque with his ungainly movements converted into farce for a deliriously funny last act duel.<sup>155</sup>

One enthusiastic reviewer described Gwilym's Benjamin as "a bizarre punk cross between Richard III and Giselle,"<sup>156</sup> once again showing the paroxysmic comparisons the Citizens' actors inspire.

In the last two years, Gwilym has worked mainly in television, notably in three of the BBC's Shakespeare Plays series: Pericles, Coriolanus, and Love's Labour's Lost. In a series which has been hampered by attempts to avoid challenging the received readings of the more famous of Shakespeare's plays, the lesser-known plays have frequently had the most interesting productions. Directors and actors seem to have been given more freedom with less popular plays; in his three performances Gwilym uses his singular qualities to his advantage. The courage with which he approaches a controversial interpretation, no doubt the result of work at the Citz, is evident in Coriolanus (1984). This production gave the symbiotic attachment of Coriolanus (Alan Howard) and Aufidius (Gwilym) sexual as well as competitive origins.<sup>157</sup>

Gwilym says "the speech where Aufidius and Coriolanus come together at Aufidius' house is written very



Figure 53: Mike Gwilym (right) as the grotesque villain of The Twin Rivals, 1981. From Michael Billington, "Mid-Season Report," Plays and Players October 1981:39.

erotically";<sup>158</sup> the scene was played accordingly. Aufidius stood behind Coriolanus, all but snorting with lust as Coriolanus made his capitulation, as if Aufidius was longing to get his hands on his rival. This he subsequently did, caressing Coriolanus with his hands as well as his flattering words, becoming relaxed and friendly once he felt

that Coriolanus was "his." From this point in the play, the two developed a cosy, domestic sort of relationship, shattered by Coriolanus' return to Rome. Coriolanus' betrayal therefore became a personal as well as a political one, which inspired a splenetic and vicious rage in Aufidius.

In the play's final scene, the sneering, posturing, arrogant Coriolanus was physically and spiritually overpowered by Aufidius, who wheedled and whispered and grimaced and shouted and worked himself into a frenzy of anger; another of Gwilym's startling and peculiarly riveting performances.<sup>159</sup>

Unconventional, too, was Gwilym's Berowne in Love's Labour's Lost (1985). Gwilym's unlyrical character was a misfit in the play's Watteau-inspired romantic setting from the start: a skinny, prickly, energetic figure surrounded by the large, smooth, rather bland young men who made up the rest of Navarre's court. Berowne functioned as a sort of reluctant and temperamental court jester, self-consciously filling up silences with a string of clever nonsense, suffering the foolishness of all about him with grumpy malicious enjoyment, and facing his own foolishness at falling in love with some horror, as if he had been overcome by a hormonal aberration. Scenes between Berowne and his equally reluctant Rosaline contained overtones of hostility as each wearily gauged the measure of the other's

affections. Gwilym's Berowne was physical and fidgety: stomping about, waving his arms, scowling and shaking his head and bursting into laughter, behaving more and more oddly as his hormones went to work on him, totally perplexed by his situation. Set against his bovine fellows, this hyperactive and ever-questioning Berowne helped to give depth to what is often turned into an inconsequential play.<sup>160</sup> Gwilym had come full-circle from his anti-romantic 1969 Romeo, but this time had found a way to make his unusual presentation of lyrical poetry work to his benefit rather than his disadvantage.

To return to the questions posed at the end of Chapter Three: Is there a discernible "stamp" to a Citizens' actor? Is the Citizens' hiring policy as viable as more conventional ones? Has the Citizens' influenced the British theatre through the work of its alumni? It is important to emphasize what seems to emerge from discussion of the six actors selected: that the Citizens' actors are very individualistic. Therefore, they cannot affect their surroundings except on an individual basis and can share no real group identity. Their entire approach is based on utilization of a few intensely personal qualities, and so this cannot be passed on to other actors directly; as different actors have different strong traits they do not resemble one another in the particulars of their performance style. However, they do share some basic qualities, either the cause or the result

of their employment at the Citizens', which have made them interesting and successful actors and which indicate that the Citizens' casting policy is as valid as any other. The Citizens' concentrates on the actor's stage presence--his ability to get and keep an audience's attention--as his most important attribute, regarding technique as something that can be learned if necessary. Stage presence, however one defines it, is an innate, unteachable quality; without it an actor can be competent but fascinating, cannot be very good in one role, horrid in the next, and still be regarded as a good actor overall. Laurence Olivier, Nicol Williamson, and Ian McKellen are all actors who have given some spectacularly ill-judged portrayals in their time yet retained the respect of the critics; the same is true of the actors studied here, Curry and Gwilym in particular.

Stage presence may simply be sex appeal. All the actors here have it, in their own ways: Duttine's appeal is earthy, Campbell's feline, Frazer's gentlemanly, Curry's worldly, Bertish's ferocious, Gwilym's fiery. Stage presence may be physicality: all the actors use their physicality although this varies from the almost unnatural, intense composure of Frazer through the well-modulated gestures of Bertish to the busy, fidgety characterizations of the other four actors. Stage presence may be charisma--defined by Quentin Crisp as being yourself "on purpose"<sup>161</sup> or emphasizing certain compelling personality traits--or it may just

be supreme confidence, the feeling that "you have a right to be there"<sup>162</sup> that the Citizens' bestows on its actors which allows them on occasion to go blissfully "over the top," or at least teeter precariously on the edge.

Ultimately, though, stage presence seems to be a combination of the qualities above: sex appeal, physicality, charisma, confidence, with a little indefinable something thrown in for good measure.

Aside from the possession of stage presence in its various manifestations, the thing that is (paradoxically) "the same" about the actors studied here is that they are all different. It is important to remember that the Citizens' directors discourage their actors from merging into a group identity. Instead, the actors' egos and eccentricities are cherished, so that they will remain interesting in themselves as well as in their roles, "a lot of glitterers glittering away."<sup>163</sup>

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## CHAPTER FIVE

The Citizens' in Context

In discussing the Citizens' company of the early 1970's--"At Glasgow we started to create an episodic, rough theatre - but a kind of show which was highly flamboyant, visual, and decadent"<sup>1</sup>--Keith Hack linked the Citizens' directly with the "rough theatre" theories of Peter Brook, and indirectly with the theories of Bertolt Brecht (episodic) and Jean Genet (flamboyant, visual, and decadent). Although influences on the Citizens' from other sources are evident, the Brook/Brecht/Genet connections seem strongest, with the Citizens' tending more towards the last in recent years. These influences place the Citizens' in a European rather than a British tradition, and indeed the Citizens' has been called "Scotland's international theatre"<sup>2</sup> and said to be "isolated within British theatre" with "a programme that any theatre in Europe would be proud of."<sup>3</sup> In this chapter I hope to place the Citizens' in context, and draw some conclusions about their remarkable success since 1970.

In his book The Empty Space, Peter Brook writes that the purpose of creating a "rough theatre" is to provide a period of necessary debunking between stale, established types of theatre and new vital forms, to capture the attention of an audience dissatisfied with what it has been seeing.<sup>4</sup> Perhaps the sensational aspects of productions at the Citizens' in the first transitional years were

emphasized, in order to provide such an interim period and to cultivate a new, enthusiastic, audience. Brook points out that once you have an audience's attention you must keep it by providing worthwhile material, not just nicely packaged but essentially meaningless "culture."<sup>5</sup> Here again the Citizens' seem to have followed Brook's suggestion, for in the years since 1970 their work has been increasingly high standard and has provided their audience with continual challenges. Certainly it has increased in sophistication; the "rough theatre" of the early 1970's has had some of its corners rubbed off.

Keith Hack was a brash young man in his early twenties when he came to the Citizens'. Having previously worked with the Berliner Ensemble, the company which Brecht founded and which still operates according to his principles, Hack was keen to develop a powerful, visual, involving production style similar to that advocated by Brecht's theories of the "epic theatre."<sup>6</sup> Hack, like Brecht, wanted audiences to become directly involved in each production, to think about what was going on around them, and to remain constantly aware that they were in a theatre. To heighten audience awareness, anti-illusionistic "total environments" were created, like that of the 1972 Tamburlaine. The actors were encouraged to affect a presentational, overtly theatrical style, which involved the exaggeration of certain characteristics or emotional states. This style has become closely

associated with the Citizens', and many of the actors have retained a form of it in their subsequent work (as discussed in Chapters Three and Four). The irony of Brecht's theories, which were intended to alienate an audience, is that spectators were swept away by them;<sup>7</sup> the self-conscious theatricality of the epic-inspired Citizens' took advantage of this paradox. Theatricality was emphasized for its own sake, not to make the audience doubt the reality of what they were seeing but to encourage their enjoyment of, and participation in, the "event."<sup>8</sup> This aesthetic, applied to plays written by brash young men (Titus, Tamburlaine, Danton's Death and In the Jungle of the Cities all appeared early in their author's careers) and played by the Citizens' young actors, gained for them a lot of attention.<sup>9</sup>

Hack may have been at the forefront of the Citizens' for a while, but in the background all during this period the seeds of another aesthetic were being sown with the 1971 productions of Jean Genet's The Maids (directed by Lindsey Kemp) and The Balcony (directed by Giles Havergal), and with the influence brought by Robert David MacDonald, who became the third member of the Citizens' triumvirate of directors in 1972, at just about the time that Hack was leaving (see Chapter Two).<sup>10</sup> Hack went to London to start up a much-publicized new company, including some recent ex-Citizens' actors, in late 1972. After one production, a re-working of the Citizens' 1972 In the Jungle of the Cities, the company

collapsed, accused of dullness ("a guerilla raid that fails even to be exciting is a great setback to a revolution"<sup>11</sup>). Hack's career, and those of the actors, did recover--Hack worked briefly at the RSC, went to America for several years, and recently returned to London to direct an acclaimed production of Eugene O'Neill's Strange Interlude--but the first flush of success was past.<sup>12</sup> Back at the Citizens', the new style was settling in, and a sleeker, more sophisticated theatricality soon developed.

Robert David MacDonald, like Hack, had worked in Germany in the epic theatre tradition; serving as an assistant to Erwin Piscator, director of Berlin's Freie Volksbuhne. Piscator's work was noticed for its immediacy, its contemporary spirit, its totality of conception, his view of the text as the means, not the end, of a dramatic event;<sup>13</sup> the Citizens' is noted for these features as well. While working for Piscator in the 1950's and early 1960's, MacDonald must have come in contact with both major trends of the German theatre. If the "epic" theatre of Brecht and Piscator was representative of East Germany at that time, the "theatre of illusion" was representative of West Germany; the two styles existed side by side in Berlin. The tone of the "theatre of illusion" was set by the actor Gustaf Grundgens, now mythologized in Klaus Mann's thinly-disguised biography, and the subsequent play and film, Mephisto.<sup>14</sup> Grundgens developed the principles of oblique

reference to contemporary events through allusion, and emphasis on overt theatricality, in his productions as a defence against the ever-suspicious Nazis in the 1930's and 40's, and practised them until his death in 1963.<sup>15</sup> Use of these techniques is also shared by the Citizens'. Both of the main trends of the German theatre are evident in their work; their very possession of a dramaturg who writes, translates, and "splices" plays to order is firmly in the German tradition. Though the position does exist in other British theatres as diverse as the National and the Royal Court,<sup>16</sup> the dramaturg's importance as a collaborator in the dramatic process has traditionally been emphasized in the German theatre, as has MacDonald's importance at the Citizens'.<sup>17</sup> MacDonald's skilful and prolific translations of German plays for the Citizens', such as Georg Buchner's Woyzeck (Figure 20) and Karl Kraus' The Last Days of Mankind (Figure 54), earned him the Goethe medal, West Germany's highest cultural honour, "for services to international cultural relations" in 1984.<sup>18</sup>

The Citizens' emphasis on "personality" in their actors, their use of outrageous transvestism, and the two 1971 Jean Genet productions indicate that the Genet influence was present early on. They also link the Citizen's with the aesthetics of "camp" as defined by Susan Sontag. (This was first suggested by critic Peter Ansorge in a 1974 article on the Citizens'.<sup>19</sup>) "Campery" is a term which has



Figure 54: The visually stunning apocalyptic ending to The Last Days of Mankind, 1983. From Cordelia Oliver, Glasgow Citizens' Theatre, Robert David MacDonald and German Drama (Glasgow: Third Eye, 1984) 16.

been frequently applied to the Citizens' work, and its principles do seem to describe some elements of their style, and their attitude to the actor. According to Sontag:

Camp sees everything in quotation marks.

The hallmark of camp is the spirit of extravagance.

Character is understood as a state of incandescence - a person being one, very intense, thing.

Camp turns its back on the good-bad axis of contemporary standards, [offering] a different-a supplementary - set of standards.<sup>20</sup>

"Camp," then, seems to be the intentional utilization of extremes to create stunning effects; it is saved from becoming self-indulgence, at least in the Citizens' case, by the retention of an element of ironic and self-conscious humour. Perhaps their "campery" is just a variation of the strong influence of Jean Genet, who was once called "the Household God of the Citizens'"<sup>21</sup> because of the obsessions with sex, politics, and religion which they hold in common. So strong is Genet's mark that Giles Havergal has even likened his own function at the Citizens' to that of the Madam of the brothel in The Balcony:

[He explains] that the similarity between his role as theatre Director and that of the keeper of the brothel lies in the fact that both introduce their clients to mysteries, delights, and illusions, that not all are of a cerebral nature.<sup>22</sup>

Others, too, have noted the parallel; the 1971 Balcony was said to be an example of art imitating life, the Citizens', like the brothel, being a place where "elaborate and erotic ceremonies are performed."<sup>23</sup>

The Citizens' emphasis on the visual, their exploration of role-playing, their violence, their cynicism, their overturning of standards, their fascination with magnetic young actors, their appeal to the senses of the audience, could all have been taken straight from Genet.<sup>24</sup> Even their portrayal of women, criticized by Cheryl Campbell ("the women in their plays are poorly represented, being in all cases thought of in extremes - i.e., whores, old, grotesque, pathetic...."<sup>25</sup>) is Genetesque, being more concerned with the image of Woman than the reality of women. It must be noted that the Citizens' see all characters, male or female, as being "one, very intense, thing" (their preference for actors who possess captivating personalities suggests that they see all people that way as well). However, their frequent use of transvestism makes their stylization of female characters more immediately apparent.<sup>26</sup> Genet was an advocate of "cross-casting," and wanted the female roles in The Maids to be played by men, first, because of his own sexuality, as a dramatic exploration of the impossibility of a man recreating himself as a woman, and second, to emphasize the theatricality of the play. The incongruity of men playing women in The Maids emphasizes the incongruity of the role-playing which occurs within the action of the play; this is an anti-illusionistic device meant to cause the audience to question the relationships between appearance and reality in both the play and the world outside it.<sup>27</sup> In

his novel Our Lady of the Flowers, Genet says: "If I were to put on a play in which women had roles, I would insist that these roles be performed by adolescent boys."<sup>28</sup> (The cast of the Citizens' Maids, while no adolescents, were certainly young.) He goes on to say: "I'm mad about fancy dress....I love imposture,"<sup>29</sup> both of which are certainly true of the Citizens' with their exultant visual style.

The Citizens' direct link with Genet was strengthened in 1982 when they produced a trilogy of his plays--The Balcony, The Blacks, and The Screens--using a single basic set (Figure 55) which mirrored the interior of their Citizens' auditorium,<sup>30</sup> emphasizing the illusion-and-reality theme always present in Genet, and usually to be found in their own self-conscious theatrics. MacDonald admits to sharing Genet's lifelong fascination with mirrors,<sup>31</sup> and Prowse frequently uses mirrors in his set designs (Liaisons Dangereuses 1970, Maskerade 1976, Chinchilla 1977--Figure 56);<sup>32</sup> they seek to provide a reflection or refraction of reality, not reality itself. Havergal says:

So much of contemporary writing is about people saying 'there is no illusion, we're being real.' We are saying to the audience 'someone pretending to be a king is more interesting than someone being a king.'<sup>33</sup>

There is more to Genet than just theatrics, however. He has been linked, primarily by Jean Paul Sartre, with the philosophy of existentialism; his fascinations with role-

playing, the contrast of illusion and reality, and inverted values are said to be parts of an attempt to establish some kind of system of values, the eternal goal of the existentialist:

Genet had created a philosophy of inverted values, asserting evil as an ideal of beauty, and the appropriate avenue by which to affirm any positive values in life.<sup>34</sup>

The Citizens' have also been credited with a higher purpose than simply showing an audience a good time. "Underneath the 'camp'...lies an artistic and social commitment that has much in common with the latent or overt Calvinism of the Scot,"<sup>35</sup> though they do not seem to share the sense of optimism attributed to Genet. MacDonald, when accused of cynicism, replied:

Cynicism is a way of telling the truth....I don't think there is any hope for the future, but I do think that while we are here we should get it as good as possible for as many as possible. That's what the arts are there for. Knocking what is established.<sup>36</sup>

One critic, speaking of the 1980 Don Juan, saw the Citizens' sensation-packed style as an expression of a deep despair.

The dandy turns the self into an aesthetic experience, both a mask and an admission of his disgust at civilization and of his metaphysical exhaustion at finding any certitude.<sup>37</sup>



Figure 55: Philip Prowse's set for The Blacks, 1982, mirrored the Citizens' auditorium. Note the "proscenium arch" which can be seen at left and extreme right in this picture. From Cordelia Oliver, "Designer into Director," Plays and Players May 1982:13.

(This despair was powerfully conveyed in the final moments of The Last Days of Mankind, 1983, as seen in Figure 54.)

The Citizens' are not overtly political, as are many of the other lively theatre companies in Britain today. It remains a singular phenomenon.<sup>38</sup> Any "message" delivered to an audience comes through allusion, a link with the German Gründgens:

Plays are mounted that examine various concepts, for example, that of revolution in Danton's Death, and the audience is allowed to draw its own conclusions as to its relevance to their situation.<sup>39</sup>

Higher purposes aside, there is in Genet and at the Citizens' an indulgent pleasure in the genre of multi-layered, overblown theatricality (though "pleasure" may be too happy a word for the tormented Genet).<sup>40</sup> Says Prowse: "The theatre is our playpen,"<sup>41</sup> though he does admit to some social conscience: "we live and work in the middle of the most shockingly deprived city....we owe it to them to give 'em something to gawp at...."<sup>42</sup>

Perhaps MacDonald puts the Citizens' philosophy best, in Chinchilla:

The single-minded concentration of an artist works like a cancer, and passion absorbs utterly. Passion for reform, passion for power, passion for beauty, a thirst to show, a lust to tell, a rage to love. It is the only voice we can still trust in a complicated, expensive world.<sup>43</sup>

They do what they do because they have a passion for their work; it's as simple as that.

The Citizens' show evidence of inherited traditions other than the aesthetic/philosophical influences of Brook, Brecht, and Genet. Their anarchic, idiosyncratic, breakaway of 1970 could be said to be a very late manifestation of the late nineteenth-century Independent Theatre Movement; similarities between the work of the Citizens' and of the major



Figure 56: A scene from Chinchilla, 1977, showing Philip Prowse's use of mirrors. From Cordelia Oliver, "Philip Prowse at the Citizens' Theatre, Glasgow," Theatrephile 1.2 (1984):52.

figures of the Movement are numerous. Their use of the young actor, cast for personality above all, resembles that of the director Jacques Copeau, who set out to form a company of untrained actors (with no bad habits) in 1913:

More than know-how and obvious talent, I was looking for a natural strength in them. More than the ease with which they could launch into a prepared piece, I let myself be influenced by the quality of a smile, by a surprise gesture....<sup>44</sup>

Copeau's Vieux-Colombier Company was to have a huge influence on the modern theatre through its work and its

associated school, and through the work of Copeau's disciples led by Copeau's nephew Michel Saint-Denis. Saint-Denis was involved in the founding of many of the Western World's most prestigious drama schools, including the Old Vic, Juilliard, and the National Theatre School of Canada.<sup>45</sup> Copeau started his company, as Havergal and Prowse started their "new" Citizens', because he was fed up with what he saw around him, and wanted to start afresh "everywhere one finds flabbiness, mess, indiscipline, ignorance, and stupidity, disdain for the creative and abhorrence for the beautiful";<sup>46</sup> though it must be said that one of the things Copeau was struggling against was extravagant theatricality, while this was what the Citizens' were aiming for.

The use of relatively untried actors, common to many of the Free Theatres--The Théâtre Libre, the Abbey, and the Moscow Art Theatre for example<sup>47</sup>--has the dual advantage of encouraging the neophyte actor with lots of enthusiasm and few preconceptions, who can be trained in a new style appropriate to the theatre's needs,<sup>48</sup> and of asserting the supremacy of the director which is also seen in Brook and Brecht and at the Citizens'. Like William Poel and Harley Granville-Barker, the Citizens' directors practice stylistic eclecticism,<sup>49</sup> and as at all Free Theatres from the Théâtre Libre on, the willingness to shock is assumed.<sup>50</sup> The Citizens' directors would deny that they use shock-tactics

gratuitously, but do not hesitate to use them "if the artistic endeavour demands it" (Figure 57).<sup>51</sup>

The Citizens' emphasis on the visual aspects of presentation, sometimes at the expense of conventionally "polished" acting, has parallels in the work of Edward Gordon Craig, who wanted a "theatre of visions" and had little patience with actors,<sup>52</sup> and Piscator, who was accused of being uninterested in acting style, concentrating instead on ingenious and spectacular methods of scenic presentation.<sup>53</sup> Prowse's full-blown, eye-catching, "metaphoric" sets are in the tradition of Craig and Adolphe Appia, not the more naturalistic "minimalist" Anglo-Saxon tradition.<sup>54</sup>

The Citizens' repertoire is even much like that of Free Theatres such as Harley Granville-Barker's Royal Court and J.T. Grein's Independent Theatre, in spirit if not in the actual plays produced: Classics explored in new ways, obscure foreign and English classics, experimental plays which might not get a hearing elsewhere, the best of the international drama.<sup>55</sup>

The Citizens' was and is firmly in the tradition of European and international theatre movements, though it does not bear much resemblance to its more immediate surroundings, the British Theatre. The years of struggle which separated the Bridie and Havergal managements show that

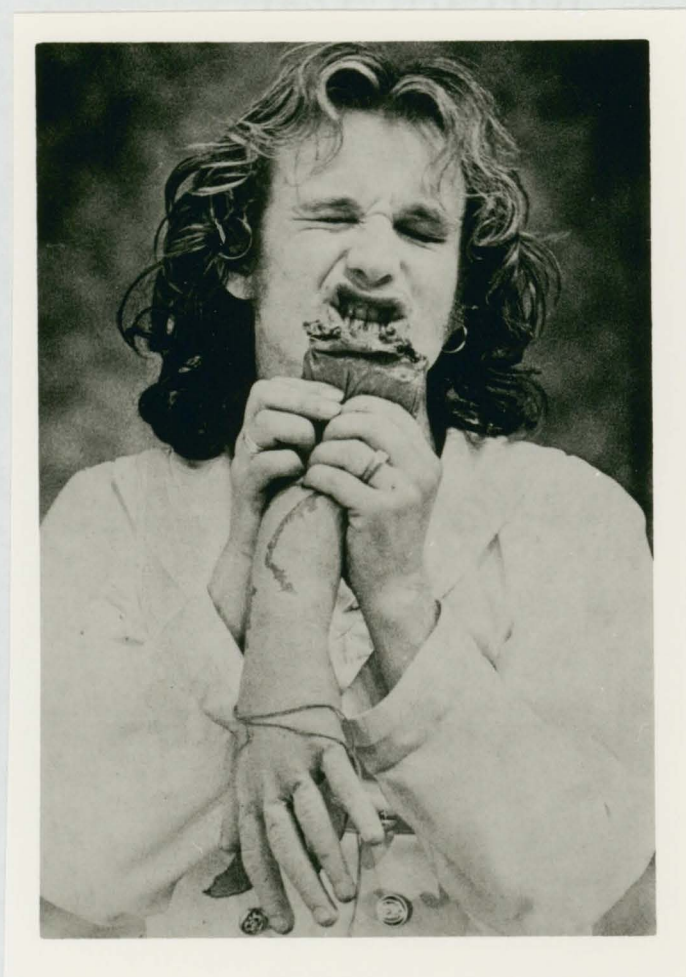


Figure 57: A startling example of the Citizens' use of violence: Early Morning, 1974. From Cordelia Oliver, "Citizens' Band," Plays and Players October 1979:14.

Glasgow was not a suitable environment for standard British regional repertory fare.<sup>56</sup> Why, instead, did what the post-1970 Citizens' have to offer appeal to Glasgow?

Glasgow is a city of extreme contrasts, where the "highest" (theatres, art galleries, opera) and "lowest" (football) of cultural forms have fanatical supporters,<sup>57</sup>

where football violence and street violence are endemic and gangs fight for the sheer fun of it.<sup>58</sup> The incidence of alcoholism is five times the U.K. average,<sup>59</sup> and unemployment is so high that in some areas it is common for no-one in a family to have had a job in three generations.<sup>60</sup> Philip Prowse sums up the prevailing mood:

I don't think the violence comes from repression. I think it's violence through actual pleasure of violence...they get as drunk as they possibly can, then they rush out onto the streets, and if they can't fuck somebody they'll kill them.<sup>61</sup>

Perhaps life as portrayed on the Citizens' stage is not altogether unfamiliar to the local audience.

Having no established audience to speak of in 1970, certainly not after the Hamlet which drove traditionalists away, proved tremendously liberating to the Citizens' directors; they made a potentially detrimental situation into an opportunity. First, they cultivated a new audience. The young came, from Hamlet on, "not to see a reflection of themselves or an historical documentation of a vanishing life, but, quite simply, to be amazed."<sup>62</sup> The curious were brought in by a startling ad campaign, begun in 1974 (Figures 1 and 34), which featured supremely confident young people, drink, drugs, violence, transvestism, and other attention-grabbing devices represented in photos and line-drawings and, in 1977-78, a series of photos of the realities of life in the Gorbals. These print advertisements and

the posters which covered Glasgow and the theatre building focused a lot of attention on the Citizens'.<sup>63</sup> A drastic reduction in ticket prices attracted those who could not afford to pay the usual rate, as well as those who might not wish to risk a lot of money on something they would not be sure of enjoying. At 50p when the low-price scheme began in the 1975-76 season, a seat at the Citizens' was cheaper than a packet of cigarettes and approximately half the cost of movie admission; it encouraged the poor and the sceptical to take a chance.<sup>64</sup> Citizens' box-office takings increased dramatically as a result of the low-price scheme; the theatre has operated "in the black" ever since, with the aid of grants.<sup>65</sup> Ticket prices rose with inflation--to 75p in the 1978-79 season, 90p in the 1980-81 season--and now the system is somewhat different: the top ticket price is three pounds, with one pound discounts for students, and free admission for OAPs and the unemployed. Still, ticket prices remain reasonable, and the Citizens' is accessible to everyone, an important part of the directors' philosophy and no doubt a product of their Gorbals location.<sup>66</sup>

The inconvenience and sheer nastiness of the Citizens' Gorbals location also dictates play choice to some degree, as the management feels that the effort spectators make in getting to the theatre should be rewarded with plays worthy of their attention. They have "chosen not to do bromide theatre, empty drawing-room comedies or thrillers,"<sup>67</sup> which

is all that regional repertory theatres at their worst do produce. Efforts are made to win a new audience for each play:

[Havergal's] ambition is to create a theatre which is filled every night by more people coming to fewer plays rather than one filled by a small group of people, regularly imposing a sameness on a season's work.<sup>68</sup>

(Again in direct contrast to one extreme of regional rep.)  
The theatrical naivete of many members of their audience is seen as a distinct advantage by the Citz:

The wonderful thing about Glasgow is that most of our audiences have never been to a theatre before they come to us, so they aren't sitting there complaining that it wasn't done like that at the Vic....<sup>69</sup>

Lermontov isn't any more obscure than Shakespeare because they don't know either much.<sup>70</sup>

This allows the Citz to present an eclectic repertoire. The direct responses of an audience unconcerned with theatre etiquette, who will get up and go to the theatre's bar if they are bored, is also appreciated by the directors, if only as an indication of where a production needs to be cut, or tightened up by extra rehearsal.<sup>71</sup>

There is a healthy pragmatism behind the Citizens' ideals: if the low-price ticket scheme proved impractical, or if their unusual choice and treatment of productions failed to draw an audience, these policies would be discontinued.<sup>72</sup> Large-cast, big-budget productions are

balanced by productions with lower overheads. In 1977, the world premiere of Noel Coward's Semi-Monde, with its cast of 30, was compensated for by Summit Conference, a three-character play written to order by MacDonald.<sup>73</sup> Audience contact is maintained through a campaign in local clubs, schools, and community groups, and the popular audience is treated to a riotous annual pantomime.<sup>74</sup> Through hard work and careful budgeting, the Citz directors enable themselves to say what they like, and do what they like, most of the time. As Havergal says: "If we were forced to do things we didn't want to do, the artistic standard would go down."<sup>75</sup>

It is evident from their balanced books that the Citizens' has a sizable popular following. What is the critical response to their work? Things have changed since the days when The Scotsman's outraged review of Hamlet ("grotesque ...a hideous spectacle")<sup>76</sup> and the Scottish Field's boycott of Citizens' productions represented the critical norm. The increasing accessibility of information on the Citz is an indication of their growing popularity; prior to the 1975-76 season the Citizens' was reviewed only rarely in journals and newspapers originating outside Glasgow. More recently, particularly in the years since 1980 when the company or its directors have made forays to London, they have been given a great deal of attention by the British press.

Not altogether surprisingly, as the Citizens' is more a part of the European than the British Theatre tradition,

the company was acclaimed overseas before it was at home, the 1971 Wiesbaden festival being the first instance.<sup>77</sup> The trend continued through the Citizens' presentation of The Duchess of Malfi at the 1975 Belgrade festival,<sup>78</sup> and culminated in the presentation of the Goethe Medal to Robert David MacDonald in 1984.<sup>79</sup>

Support at home was harder-won, but by the late 1970's the Citizens' had gained enough acceptance to prompt Glasgow's City Council to award the company large grants with which to improve their theatre. The first instalment, two hundred and seventy-five thousand pounds, came in 1977 and was used to expand the theatre's backstage area into a neighbouring warehouse, allowing the construction of a full-size rehearsal room, set and costume workshops, and extra storage space. In 1979, Havergal, Prowse, and MacDonald resisted offers from other companies, electing to stay where they were,<sup>80</sup> and the second instalment from the City, two hundred and twenty-five thousand pounds, arrived. This was spent on front-of-house renovations: the auditorium and lobby were refurbished, and the old facade of the theatre removed to give the Citizens' the warehouse look it wears today (Figure 58).<sup>81</sup> The new exterior is appropriate to the Gorbals location and low ticket prices, and provides an intentional contrast to the glittery red, green and gold of the theatre's auditorium.<sup>82</sup> The contrast between exterior and interior comments on the Citizens' work: once the



Figure 58: The Citizens' Theatre building, seen in its Gorbals surroundings. From Cordelia Oliver, Glasgow Citizens' Theatre, Robert David MacDonald and German Drama (Glasgow: Third Eye, 1984) 6.

audience member steps past the utilitarian facade and into the fantasy world of the interior he is in a place where anything can happen; he is prepared to take part in an "event."

The esteem of the City of Glasgow was probably won by the Citizens' financial, rather than artistic, success. Among British critics, although the Citizens' are widely admired, there are still detractors. The directors enjoy controversy, however, and actually seem to wish they had more detractors; the shadow of complacency makes them uncomfortable, as this comment by MacDonald suggests:

I think we've been slightly overtaken by our reputation. I don't think anything we did now would surprise anybody. I've no objection to being accepted, but I do sometimes think, rather nervously, 'Oh, whatever happened to the good old days when they used to say - Ride those people out of town on a hurdle!'<sup>83</sup>

There are still complaints to the effect that the Citizens' makes no attempt to be a Scottish theatre, that too much emphasis is placed on the "look" of their productions to the detriment of other aspects, and that the Citizens' rejection of the Anglo-Saxon tradition of acting leads to uneven productions.<sup>84</sup> To the first charge, the directors reply that they have neither the ability nor the desire to produce plays which directly reflect their surroundings; they feel that sort of material would be better served elsewhere, and that if forced to present plays they did not like they would do the plays, and the community, a disservice.<sup>85</sup> They prefer to comment obliquely on human behaviour in general by looking at the manners of societies distanced by time or location.<sup>86</sup> The "metaphoric" and often

extravagant designs are used to communicate the directors' viewpoint and to encapsulate the world of the play; Philip Prowse frowns on designs which look amazing but have no direct relevance to the material.<sup>87</sup> The unconventional acting style at the Citizens', with its heightening of gesture and emotion, has a similar purpose to that of Prowse's designs. Complaints about the acting may be answered if we look at the Citizens' record of producing fine, if idiosyncratic, actors, and recall Susan Sontag's definition of "camp" which, she says, provides its own standards. The Citizens', however bizarre its approach, has a validity all its own, as one critic recently commented:

I generally begin in Glasgow by finding the playing hopelessly inadequate to the sophistication demanded of it, and then adjust as the evening proceeds and the production creates its own world.<sup>88</sup>

As is the case with its actors, part of what makes the Citizens' special is their singularity. Their location in working-class surroundings, the freedom which they have because of their non-traditional audience, their willingness to flout traditions of acting and scenography, and the personalities of the directors all combine to make the company what it is.

The Citizens' success might lead one to expect that other companies might follow its example, but as yet no imitators have emerged. Perhaps the conditions are too

difficult to duplicate, or perhaps no-one is eager to take the risk. The traditional response to dwindling attendance by a regional repertory theatre is that which proved ineffective for the Citizens' of 1950 to 1970: to appeal to a small, regular audience.<sup>89</sup> The traditional response to a "deprived" location is to present plays aimed at the working classes, with consciously egalitarian subject matter.<sup>90</sup> The prevalence of television has led audiences to expect a particular kind of realism in acting and other aspects of production when they go to the theatre.<sup>91</sup> These "norms" remain largely unchallenged except by the Citizens'. Their artistic policy often, in fact, involves a complete reversal of standard theatrical practice, and perhaps this is one reason why they have not had a major effect on the policies of theatre companies elsewhere in Britain.

Another reason why the Citizens' has had little direct influence on the theatre at large may be the unusually strong emphasis placed on "personality" in their work--emphasis not only on the personal magnetism of the actors, but on the unique characteristics of everyone involved in productions. The actors suggest that the combination of the directors' personalities with those of the people they select to form the company creates a feeling of "magic" at the Citizens'.<sup>92</sup> The directors admit that they would be unable to maintain their energy, adaptability, and consistently high standard of work without the support and

honest criticism provided by their group leadership. "This conviction that for them, the artistic whole is greater than the sum of its constituent parts...is part of the formula for productive collaboration."<sup>93</sup> In the words of Chinchilla:

This company is founded on the talents of every man and woman working in it, coming together to create something none of them could have conceived, let alone achieved, on his own. That is a miracle we pull off more times than we have a right to.<sup>94</sup>

The Citizens' directors seem to be ruled by a combination of passion and pragmatism which allows them to respond to the needs of the moment without compromising their basic artistic policy. The long speech which ends the first act of Chinchilla seems to sum up their guiding principles. First, the pragmatism is discussed:

Art responds to what is demanding people's attention at the time, and to nothing else. And if that is drinking champagne out of Madonna lilies, or warm gin out of sailors' navels, then that is what will take place.<sup>95</sup>

The speech ends on a note of passion, exploring the obsessive (but good-humoured) commitment to their art which seems, finally, to be the foundation of the Citizens' continued success:

We work, we make revolutions, we make fashions, we make scandals. Many reasonable people are appalled, many despicable people delighted, but none of that matters. It comes from us. It is a passion, a disease, a lust....I will show what I love, and tell what I love, with ardour, style, and impeccable bad taste.<sup>96</sup>

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**APPENDIX 1:**  
**Correspondence with Actors**

1676 McRae Avenue  
Victoria, B.C.  
Canada V8P 1H5

August 18, 1986

[Actor's Name]  
c/o British Actors' Equity Association  
8 Harley Street  
London W1N 2AB

Dear [Actor's Name],

I am a graduate student in Theatre History at the University of Victoria, Canada, at present working on an M.A. Thesis, the subject of which is "The Actor at the Glasgow Citizens' Theatre." The Citizens' seems to have produced a number of Britain's most interesting and versatile young actors since the early 1970's. I am hoping, in my thesis, to examine the work of several actors who appeared at the Citizens' or the Close in the early years of Giles Havergal's leadership, to attempt to establish what it is that makes the "Citizens' Actor" special. (For your information, the actors I've chosen to focus on are yourself, [other actors' names followed].

I hope you will forgive my presumption in writing to you; I wonder if I might ask you for some information about yourself. I have enclosed a questionnaire which I would be most grateful if you could fill out and return to me; a copy of your resume would also be of real value to my research. I have enclosed an S.A.E. and international reply coupons to try to reduce the inconvenience to you of my request; if there is any additional cost involved I would of course be glad to meet it.

If you have any doubts or queries as to how your remarks might be used, I would gladly clarify this for you. If you would prefer not to answer my questions, please send the S.A.E. back to me empty, so that I will be aware of your feelings on the matter.

Thank you for your attention.

Sincerely,

Maureen Long

Questionnaire

Name

Date questionnaire filled out

Where did you receive your theatre training?

What was your theatre experience (amateur and professional) before your appearance with the Citizens'?

How did you come to work for the Citizens'? By audition or invitation? How did you hear about the company?

What roles did you play at the Citizens'?

How long did you remain with the company?

Do you feel that working at the Citizens' provided you with any special opportunities or skills? What were they?

Do you feel that the fact you had worked at the Citizens' helped you in finding work later with other theatre companies?

## Questionnaire/2

Did you ever experience typecasting as a result of having appeared at the Citizens'?

It is said that one of the qualities shared by all Citizens' actors is "Stage Presence." Does this term have a particular meaning for you? Do you feel it is an indefinable quality, or something that can be attributed to technical skill?

Do you have any comments on the time you spent working at the Citizens' Theatre?

Do you have any comments on the theatre or an acting in general?

Thank you.

Questionnaire

Name [REDACTED]

Date questionnaire filled out 1/10/86

Where did you receive your theatre training?

LAMDA

What was your theatre experience (amateur and professional) before your appearance with the Citizens'?

Professional

How did you come to work for the Citizens'? By audition or invitation? How did you hear about the company?

I worked as a student NSM at Watford Palace Theatre, prior to going to LAMDA. Les Havengal was the Artistic Director there, and gave me a job on leaving LAMDA at Watford. He was then the Artistic Director of Watford and I, however, like everybody else.

What roles did you play at the Citizens'?

Natasha - Three Sisters (Chekov)      Abigail - The Crucible (H. Lee)  
 Jane - Jungle of the Sisters (Brecht)  
 Mary (Mother) in 'Saved' (Bond)  
 Matilda - Total Eclipse (Hampton)  
 Cinderella

How long did you remain with the company? 1 year

Do you feel that working at the Citizens' provided you with any special opportunities or skills? What were they?

NO

Do you feel that the fact you had worked at the Citizens' helped you in finding work later with other theatre companies?

Don't know - POSSIBLY

## Questionnaire/2

Did you ever experience typecasting as a result of having appeared at the Citizens'?

No

It is said that one of the qualities shared by all Citizens' actors is "Stage Presence". Does this term have a particular meaning for you? Do you feel it is an indefinable quality, or something that can be attributed to technical skill?

I think the real word is confidence. A casting director told me that it was possible to tell a Citizen actor because they often had more confidence than others of the same age. I attribute this to the fact that everybody is roughly the same age, tackling parts they are not too young and ill-equipped for (sometimes) so that a pleat or quibble that one has at drama school is incorporated into the professional.

Do you have any comments on the time you spent working at the Citizens' Theatre?

It is pretty impossible for 'straight' women up there unless you are rather odd or very noisy, or in some way unusual. The women in their plays are poorly represented, being in all cases thought of in extremes - ie. Whores, old, grotesque, pathetic - anything subtle and natural is unheard of, but then that fits in

with the over-all acting style.

More attention was paid to the physical than the mental aspect of characters, which I find frustrating as it's pretty difficult to keep an interest in a part for a whole evening. The sets are in the end much more important, I think.

However, many opportunities were there to try out all sorts of things, and I thought the choice of plays that season good. It took a long time to receive the experience but the ~~benefits~~ <sup>thank you.</sup> outweighed the misgivings. A good place for young actors to 'splash around'!

Dear Mangan (ang),

Resume

I do not have a copy to hand so I hope the following will do:

On leaving the Citizens Theatre in 1972 I spent a short season at The Waterford Place and Northton Playhouse. In 1973 I landed a role in television (A film to name the Escapades). After that

came a succession of TV appearances, including

Spinal Sirens, Spend

\* History On

\* People like Us

\* Jesus of Nazareth

\* The Devils Cross

\* The Malleus

\* To Save Them All My Boys

\* Day of the Triffids

\* Pig - Warriors

\* The Outsider

Family Man

The Interpreter

The Granddaddy of the Title

\* Come Dicks

(Copy me the title)

Cost Property

In 1984 I returned to the theatre to play the role of Leatherhead

\* Various TV Series

I am currently involved in a detective series for British TV

Questionnaire

Name [REDACTED]

Date questionnaire filled out 7th September 1986

Where did you receive your theatre training?

Drama Centre London

What was your theatre experience (amateur and professional) before your appearance with the Citizens'?

Amateur / theatre before drama school

How did you come to work for the Citizens'? By audition or invitation? How did you hear about the company?

By audition - One simply applied to every theatre holding auditions at the end of term with the hope of getting a job somewhere

What roles did you play at the Citizens'?

Savage - Tis Piss - [unclear]

Yvette - Mother Courage

Arthur - Early Morning [unclear]

Sweeney - Tiresias [unclear]

Pleasant - Hamlet

Raccoon - [unclear]

Antoni - Antonia's Death

Mrs Antunster - [unclear] (Survivor [unclear])

Dunforth - [unclear] (Arthur Miller)

Celia - [unclear] (Brecht)

How long did you remain with the company?

Two years

Do you feel that working at the Citizens' provided you with any special opportunities or skills? What were they?

The opportunity to tackle large roles at a very early stage in ones career  
 Skills - The necessity, after a somewhat cluttered education at home, to get on with the job (the weekly [unclear])

Do you feel that the fact you had worked at the Citizens' helped you in finding work later with other theatre companies?

To a certain degree

## Questionnaire/2

Did you ever experience typecasting as a result of having appeared at the Citizens'?

No

It is said that one of the qualities shared by all Citizens' actors is "Stage Presence". Does this term have a particular meaning for you? Do you feel it is an indefinable quality, or something that can be attributed to technical skill?

No, it is often said. It's there or it isn't like acting talent, it is something you're born with. It's up to the individual whether he/she can successfully employ it.

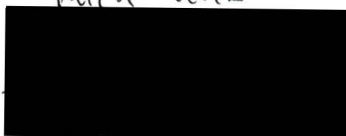
Do you have any comments on the time you spent working at the Citizens' Theatre?

Good times - bad times but really remembered. There was no magic formula to the success at the City - only the magic of the individual people that were there and for that credit must go to Giles for his selection of the Citizens.

Do you have any comments on the theatre or on acting in general?

One must be serious about the work as in all areas of the arts - but don't be too serious about it!!

much love



Thank you

## Questionnaire

Name [REDACTED]

Date questionnaire filled out 5.9.86

Where did you receive your theatre training?

DRAMA CENTRE, LONDON.

What was your theatre experience (amateur and professional) before your appearance with the Citizens'?

A season with the Northcott Theatre, Exeter, Devon.

An undisturbed, middle-of-the-road season of plays playing small parts in, amongst others, Twelfth Night, Hamlet, As You Like It. After 3 years training at the remarkable Drama Centre this was a severely disappointing professional introduction.

How did you come to work for the Citizens'? By audition or invitation? How did you hear about the company?

By audition. Heard on the grapevine that Giles H., dissatisfied with low attendance figures of the previous season, intended to introduce a group of relatively inexperienced younger actors loose of a series of classic plays to be presented in a radically new light.

What roles did you play at the Citizens'?

Mary roles	Principally	Peronine	Ac/DC	Heathcote	Williams
The Cook	-	Molter	Courage	3	Brecht.
Abanazar	-	Aladdin	.	Pacto	
Count Muffat	-	Nana	&	Zola	
Titus Andronicus	-	T Andronicus		Shakespeare	
Toby Belch	-	Twelfth Night		"	
Montecelso	-	White Devil		Webster	
Madame	-	The Maids		J Genet	
Judge	-	The Balcony		-	
		Alcibiades		Timon of Athens	Shakespeare
		Thyestes		Thyestes	Seneca
		Camille Desmoulins		Doctor	Buckner.
		Forolindand		The Duchen	&
		Tamburlaine (shared)		T. C	Marlowe
		Rhodaphul		Marilyn	a la Mode
				J Genet	

How long did you remain with the company?

Four seasons: '70-'71 '71-'72 '74-'75 '75-'76

Do you feel that working at the Citizens' provided you with any special opportunities or skills? what were they?

Working at the Citizens was and has remained a unique experience. Those roles, & those plays presented in their inimitable style demanded a skill and a daring which I've seldom been asked to draw on since.

Do you feel that the fact you had worked at the Citizens' helped you in finding work later with other theatre companies?

My season in '73 with Prospect and with National in '74 were as a direct result of my work at Glasgow

## Questionnaire/2

Did you ever experience typecasting as a result of having appeared at the Citizens'?

No.

It is said that one of the qualities shared by all Citizens' actors is "Stage Presence". Does this term have a particular meaning for you? Do you feel it is an indefinable quality, or something that can be attributed to technical skill?

Any actor worth his salt has it. The Cuby (through design, lighting etc.) could often contribute to bestow it on actors bereft of it. It is not to do with technical skills, more to do with energy - the fire inside.

Do you have any comments on the time you spent working at the Citizens' Theatre?

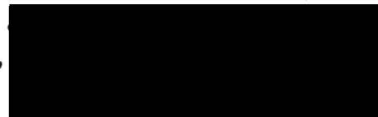
It was exhilarating, demanding, thrilling, frustrating, the most sustained creative period of my life. The combination of Theobald's visual worlds, the choice of plays, the lack of reverence for the text, the arbitrary nature of casting, the choice of actor, the provoking ambiguity, the sheerchutzpah, the sexiness and the fun add up to an as yet unbeatable combination.

Do you have any comments on the theatre or on acting in general?

There is a public debate currently in progress amongst actors in Britain regarding the directors function in theatre. I have strongly objected to what has become known as Director's Theatre. The actors want more control of the production - the choice of plays, casting, interpretation etc. In my opinion, largely governed by my experience in Glasgow, the theatre must remain the least democratic of institutions. Of all collaborative art forms it necessarily demands an autocratic governing direction. The actor must remain subservient to the production. In this respect I find myself in a minority.

Thank you.

Thank you, it's been fun filling this in - Good luck with your thesis,  
Yours,



### MIKE GWILYM

Mike Gwilym's appearances with the Royal Shakespeare Company include Theseus/Oberon in *A Midsummer Night's Dream*, Pistol in *Henry IV Part 2*, Bertram in *All's Well That Ends Well*, Benjamin Wouldbe in *The Twin Rivals*, Edgar in *Lear*, Inspector in *The Marquis of Keith*, Death in *King John* (for which he won the Clarence Derwent Award), Costard in *Love's Labour's Lost*, George Leete in *The Marrying of Ann Leete*, Mikhail in *The Zykovs*, Antipholus of Ephesus in *The Comedy of Errors*, Surly in *The Alchemist*, Johann Tonnesen in *Pillars of the Community*, Troilus in *Troilus and Cressida*, Francois in *The Days of the Commune*, Wang in *The Bundle*, Achilles/Orestes in *The Greeks* and Vlas in *Summerfolk*. Other theatre includes Ferdinand in *The Duchess of Malfi* (Royal Exchange Manchester/Round House), John in *Then and Now* by David Mercer (Hampstead Theatre), Macbeth in *Macbeth* directed by Richard Cottrell (Bristol Old Vic), Angela in *Measure for Measure* directed by Robert D. McDonald (Guildford Arnaud). Verlaine in *Total Eclipse*, Achilles in *Troilus and Cressida*, Robespierre in *Danton's Death*, Estragon in *Waiting for Godot* and Tartuffe/Maurice in *AC/DC* (all for the Glasgow Citizens), Octavius in *Antony and Cleopatra* (Glasgow and Rome), Malvolio in *Twelfth Night* and Tamburlaine in *Taburlaine* (both in Glasgow and at Edinburgh Festival). Television includes Berowne in *Loves Labours Lost*, Father Oros in *Holy Experiment*, Haemon in *Antigone*, Pericles in *Pericles*, Tullus Aufidius in *Coriolanus*, Mr Flash in *The Ghost Story* (all for the BBC), Sid Halley in *The Racing Game*, Owen in *How Green Was My Valley* and Johann in *Ice Age* (Play Of The Month). Films include Shafirov in *Peter The Great* (PTG Productions) and Pallas in *A D* (both for television). Middleton Murry in *Priest of Love*, Hopscotch (with Walter Matthau) and Cartwright in *Venom*.

*Will in Progress, Lyric Theatre, Hammersmith.*

## Questionnaire

Name

Date questionnaire filled out 27 August 1986

Where did you receive your theatre training?

none

What was your theatre experience (amateur and professional) before your appearance with the Citizens'?

University drama society, fringe appearance at Edinburgh  
 primary school tours around London suburbs  
 short season of rep at Sheffield

How did you come to work for the Citizens'? By audition or invitation? How did you hear about the company?

Open audition. I joined at the beginning of the new regime, so as far as I knew then it was just another rep

What roles did you play at the Citizens'?

Laertes in Hamlet, Malvolio in 12<sup>th</sup> Night, Aaron in Titus  
Rochester in Jant. Leath, Tamburlaine in Tamburlaine  
Tartuffe in Tartuffe, Maurice in Ac/Dc, Father in the Father  
Octavius in Anthony & Cleo, Verlaine in Total Eclipse  
Achilles in Troilus, Estrogen in Godst

How long did you remain with the company?

Three years

Do you feel that working at the Citizens' provided you with any special opportunities or skills? What were they?

The chance to take on major roles at an age when courage is not a problem

Do you feel that the fact you had worked at the Citizens' helped you in finding work later with other theatre companies?

Mostly the opposite. Many other companies (ie the Royal Court) distrust City actors as flamboyant poseurs

## questionnaire/2

Did you ever experience typecasting as a result of having appeared at the Citizens'?

Only in that my experience was in the classics, so I tended to be offered the classics

It is said that one of the qualities shared by all Citizens' actors is "Stage Presence". Does this term have a particular meaning for you? Do you feel it is an indefinable quality, or something that can be attributed to technical skill?

Presence is based on the belief you have the right to be there. We were supported by designs which made the stage a very attractive and exciting place to be. Also we were made to look good.

Do you have any comments on the time you spent working at the Citizens' Theatre?

Of course I look back and think how much better we could have been in those wonderful parts — but this is probably not true. It was the rawness, the arrogance and the nerve of the acting which made the audience sit up; technique they'd seen before.

Do you have any comments on the theatre or on acting in general?

Already at 37 it's exhausting.  
Most of the truly thrilling performances I see come from young actors.  
These two facts must be connected.

Thank you.

**APPENDIX 2**

**Correspondence with Giles Havergal**

1676 McRae Avenue  
Victoria, B.C.  
Canada V8P 1H5

July 26, 1986

Mr. Giles Havergal  
Director, Glasgow Citizens' Theatre  
Gorbals, Glasgow  
Scotland  
G5 9DS

Dear Mr. Havergal,

I have been fascinated by the work of the Glasgow Citizens' Theatre since coming upon your startling ad. campaign in Plays and Players in the late 1970's. I am at present an M.A. candidate in Theatre History at the University of Victoria, Canada, and have taken the opportunity this presents to research some aspects of the Company's work in the early 1970's for a thesis paper. Published material on this period in the Citizens' history is scarce, so I have had to presume to write to you to ask for some information. I realize that you may not have the time to reply, but if you, or someone connected with the Citizens', could do so I would be most grateful. I have enclosed a self-addressed envelope and international reply coupons to try to minimize the inconvenience to you of my request.

Please send information on:

The names of the acting company members in 1970-71, 1971-72, and 1972-73 seasons.

How and why actors, in the transitional 1970-71 company in particular, were chosen. (From what I've read, it seems almost as if actors were cast on stage presence alone; is this true, or was there more to it than that?)\_

Names of plays produced, at the main theatre and at the Close, their casts and production staff, for the same 1970-73 period.

.../2

/2

Printed material in the form of programmes, an outlined history of the Company, or anything of that sort, would be most gratefully received; I would be happy to send a money order if there is any cost involved.

Also, any comments you might have on your early years at the Citizens' would be of tremendous value to my work.

Hoping to hear from you.

Sincerely,

Maureen Long

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**CITIZENS' THEATRE**  
**Gorbals, Glasgow G5 9DS**

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Tel Administration 041 429 5581  
 Group Bookings 041 429 8177  
 Information 041 429 0022

Registered in Scotland No 22513

Chairman  
 W L TAYLOR CBE JP BL DL Hon FRTPJ

Director  
 GILES HAVERGAL

---

25 August 1986


Ms Maureen Long,  
 1676 McRae Avenue,  
 Victoria, B C ,  
 Canada V8P 1H5.

*M. Long,*

Many thanks for your letter of 26 July. I am enclosing a lot of material which I think you will find useful. It includes a press pack which gives you the position as it stands at the moment plus a list of all the plays we have done and programmes for the seasons in which you were interested.

I notice in your letter you ask the reason for the change of policy in 1970. I think you will find there is sufficient documentation to cover this but in a sentence, Philip Prowse had the idea of embarking on a season of re-workings of famous classical text with a young company, all of the same age, all playing everything. We set out to find a company of that kind of 18 young actors and auditioned every year as we have done since then, both in Glasgow and London.

I hope you will find this information useful.

  
 Giles Havergal  
 Director

CITIZENS' THEATRE PRODUCTIONS

1	HAMLET	Sep 1970		Shakespeare/Havergal/Prowse
2	ROSLINCRANTZ & GUILDENSTERN ARE DEAD	Oct 1970		Stoppard/Havergal/Ringwood
3	MOTHER COURAGE	Oct/Nov 1970		Brecht/Walker /Prowse
4	SAINT JOAN	Nov 1970		Shaw/Havergal/Ringwood
5	A TASTE OF HONEY	Dec 1970		Delaney/Hack/Howard
6	ALADDIN	Dec 1970/Jan 71	Jones Palin & Gould/Havergal/Prowse & Ringwood	
7	THE HOSTAGE	Jan/Feb 1971		Behan/Walker/Prowse
8	WAITING FOR GODOT	Feb/Mar 1971		Beckett/Hack/Howard
9	A STREETCAR NAMED DESIRE	Mar 1971		Williams/Havergal/Prowse
10	SHE STOOPS TO CONQUER	Apr 1971		Goldsmith/Hollis/Griffiths
11	THE BALCONY	Apr/May 1971		Genet/Havergal/Prowse
12	TWELFTH NIGHT	May/June 1971		Shakespeare/Havergal/Prowse
13	THE WHITE DEVIL	Aug/Sep 1971		Webster/Havergal/Prowse
14	THE LIFE OF GALILEO	Sep/Oct 1971		Brecht/Hack/Bjornson & Blane
15	THE THREE SISTERS	Oct 1971		Chekhov/Havergal/Bjornson
16	LOOT	Nov 1971		Orton/Dartnell/Blane
17	DANTONS DEATH	Nov/Dec 1971		Buchner/Prowse/Prowse
18	CINDERELLA	Dec 1971/Jan 1972	Colin & Gould/Havergal/Bjornson & Blane	
19	THE RELAPSE	Jan/Feb 1972		Vanbrugh/Prowse/Prowse
20	THE CRUCIBLE	Feb/Mar 1972		Miller/Dartnell/Bjornson
21	SAVED	Mar/April 1972		Bond/Dartnell/Prowse
22	IN THE JUNGLE OF CITIES	April 1972		Brecht/Hack/Bjornson
23	ANTHONY & CLEOPATRA	May 1972		Shakespeare/Havergal/Prowse
24	TAMBURLAINE	Sep 1972, Jan/Feb 1973		Marlowe/Hack/Prowse
25	THE THREEPENNY OPERA	Oct/Nov 1972		Brecht/Stroud/Bjornson
26	VENICE PRESERVED	Oct/Nov 1972		Otway/Macdonald/Prowse
27	TARTUFFE	Nov/Dec '72, Feb/Mar '73		Moliere/Havergal/Prowse
28	PUSS IN BOOTS	Dec '72/Jan '73	Gould & Wood/Havergal/Blane, Bjornson	
29	THE GOVERNMENT INSPECTOR	Feb/Mar 1973		Gogol/Macdonald/Blane
30	TROILUS AND CRESSIDA	Mar/Apr 1973		Shakespeare/Prowse/Prowse
31	HAPPY END	Nov 1973		Brecht/MacDonald/Prowse
32	THE DEVILS	Dec 1973		Whiting/Havergal/Prowse
33	DICK WHITTINGTON	Dec/Jan 73/74		Rudge/Gould/Havergal/Blane
34	ARDEN OF FAVERSHAM	Jan 1974		Anon/Dartnell/Rose
35	THE TAMING OF THE SHREW	Feb 1974		Shakespeare/Havergal/Prowse
36	MACBETH	Mar 1974		Shakespeare/Dartnell/Rose

## CLOSE THEATRE PRODUCTIONS

A) LANDSCAPE & SILENCE	Sep 1970	Pinter/Halli/Borlow Ly
B) STOP YOU'RE KILLING ME	Oct 1970	Hertiby/Hack/Borlow Ly
C) WHAT THE BUTLER SAW	Oct/Nov 1970	Orton/Hack/Ringwood
D) THE MADMAN & THE NUN	Nov 1970	Witewicz/Walker/Howard
E) TIS PITY SHE'S A WHORE	Dec 1970	Ford/Walker/Prowse
F) PRIVATE LIVES	Dec 1970/Jan 1971	Coward/Walker/Borkowsky
G) BREAD & BUTTER	Jan/Feb 1971	Taylor/Hack/Howard
H) EARLY MORNING	Feb/Mar 1971	Bond/Hack/Prowse
I) NANA	Mar 1971	Zola/Hack/Prowse
J) TITUS ANDRONICUS	Mar/Apr 1971	Shakespeare/Hack/Prowse
K) CAPONE	Apr/May 1971	Walker/Walker/Griffiths
L) THE LIFE & DEATH OF MARILYN MUNRO	May/June 1971	Reinshagen/Hack/Griffiths
M) THE FOUR SEASONS	Aug/Sep 1971	Wesker/Huett/Colin
N) TOTAL ECLIPSE	Sep/Oct 1971	Hampton/Macdonald/prowse
O) THE MAIDS	Oct 1971	Genet/Kemp/Blanc
P) THREE MONTHS GONE	Nov 1971	Howarth/Huett/Colin
Q) TINY ALICE	Nov/Dec 1971	Albee/Macdonald/Bjornson
R) WISE CHILD	Dec 71/Jan 72	Gray/Huett/Colin
S) THE FOURSOME	Feb/Mar 1972	Whitehead /Huett/Colin
T) AC/DC	Mar/Apr 1972	H. Williams/Huett/Blanc
U) THE ARCHITECT AND THE EMPEROR OF ASSYRIA	Apr 1972	Arrabal/Macdonald/Colin
V) TIMON OF ATHENS	May 1972	Shakespeare/Hack/Bjornson
W) MARAT/SADE	Nov 1972	Weiss/Dartnell/Rose
X) LEAR	Nov/Dec 1972	Shakespeare/Dartnell/Rose
Y) DRACULA	Dec 72/Jan 73	Macdonald/Macdonald/Prowse
Z) THE FATHER	Feb/Mar 1973	Strindberg/Dartnell/Rose
AA) THE CONNECTION	Mar/Apr 1973	Gerber/Dartnell/Rose
AB) OLD TIMES / THE COLLECTION	Nov 1973	Pinter/Dartnell/Rose

## Rosencrantz and Guildenstern Are Dead

ROSENCRANTZ	PAUL BENTALL	Directors	Giles Havergal Robert Walker Keith Hick
GUILDENSTERN	GREGORY FLOY		
		Production Manager	Ian Ribbens
		Designers	Philip Prowse Bob Ringwood Krystian Borkowski Digby Howard
		Literary Adviser	Tony Paterson
		Publicity Officer	Lis Gray
		Chief Electrician	Gerry Jenkinson
		Wardrobe	Sarah Duffield Colin MacNeil Eleanor Hind
		Carpenters	Brian Whittle David Aitchison
		Stage Manager	Di Moore
		Deputy Stage Manager	Frank Warwick
		Assistant Stage Managers	Lesley Denny Rory McCallum Robert McKinley
		Student A S M	Jane Cattermull
		Lighting Operator	Fred McGowan
		Design Assistant	Frank Neilson
		House Manager	Bob Tomlinson
		Box Office Manager	Agnes Campbell
		Production Secretary	Lyn Pullen
		Administrative Secretary	Myra Scott

### Credits

Coins by Hamilton's Coins.  
Skeletons by John Smith & Son and Glasgow University Anatomy Department.  
Coffin by S.C.W.S.  
Garden furniture by Ivannhoe Hotel  
Musical instruments by Biggars  
Adhesives by Copydex  
Lifebelts by Clyde Port Authority  
Goldbergs  
Production photographs by Diane Tammes.

### THEATRE FOR YOUTH COMPANY

Director	Christine Redington
Company	Alison Groves David Peate Bill Paterson Paul Smith Polly Washburn
Stage Manager	James Over
Administrative Assistant	Barbara Robinson

## Mother Courage

		Directors	Giles Havergal Robert Walker Keith Hick
		Production Manager	Ian Ribbens
		Designers	Philip Prowse Bob Ringwood Krystian Borkowski Digby Howard
		Literary Adviser	Tony Paterson
		Publicity Officer	Lis Gray
		Chief Electrician	Gerry Jenkinson
		Wardrobe	Sarah Duffield Colin MacNeil Eleanor Hind
		Carpenters	Brian Whittle David Aitchison
		Stage Manager	Di Moore
		Deputy Stage Manager	Frank Warwick
		Assistant Stage Managers	Lesley Denny Rory McCallum Robert McKinley
		Student A S M	Jane Cattermull
		Lighting Operator	Fred McGowan
		Design Assistant	Frank Neilson
		House Manager	Bob Tomlinson
		Box Office Manager	Agnes Campbell
		Production Secretary	Lyn Pullen
		Administrative Secretary	Myra Scott

### THE PLAYERS

MOTHER COURAGE	ANN MITCHELL
KATTRIN	PATTI LOVE
CHAPLAIN	MICHAEL GWILLYM
COOK	RUPERT FRAZER
EILIF SOLDIER	TONY MEYER
SWISS CHEESE PEASANT WOMAN	CHRISTOPHER TAYNTON
YVETTE	JOHN DUTTINE
RECRUITING OFFICER	
OLD COLONEL	
YOUNG MAN	
SOLDIER	JAMES AUBREY
RECRUITING SERGEANT	
ONE EYE SCRIVENER	
PEASANT SOLDIER	
OLD PEASANT	PAUL BENTALL
OFFICER	
ORDNANCE OFFICER	
OLD SOLDIER	
YOUNG PEASANT	JEREMY NICHOLAS
SOLDIER	
SERGEANT	COLIN HAIGH
YOUNG SOLDIER	
OLD WOMAN	
SOLDIER	
LIEUTENANT	DAVID HAYMAN
Director	Robert Walker
Designer	Philip Prowse
Lighting Designer	Gerry Jenkinson
Music Arranger	Jeremy Nicholas

### There will be one interval of 15 minutes

### Credits—

Workman's Hut by S.G.B. Ltd  
Tarpaulin by Cosmos Decorators  
Stretcher by St. Andrew's Ambulance Association  
Binoculars by Charles Frank Ltd  
Coins by Mr. Scher, Hamilton's Coins Ltd  
Doll by Lewis's, Argyll Street  
Drums loaned by The Boys' Brigade  
Spectacles by Lizars  
Accordion loaned by J.C. Forbes  
Car Chassis by J.R. Adams Scrap Metal Merchant

### THEATRE FOR YOUTH COMPANY

Director	Christine Redington
Company	Alison Groves David Peate Bill Paterson Paul Smith Polly Washburn
Stage Manager	James Over
Administrative Assistant	Barbara Robinson

# Saint Joan

## THE PLAYERS

ROBERT DE BAUDRICOURT	ROBERT ASHBY
JOAN	PATTI LOVE
ARCHBISHOP OF RHEIMS	GREGORY FLOY
GILLES DE RAIS	JEREMY NICHOLAS
CAPTAIN LA HIRE	JEREMY BLAKE
THE DAUPHIN (later Charles VII)	PAULA DIONISOTTI
DUNOIS Bastard of Orleans	TONY MEYER
RICHARD DE BEAUCHAMP Earl of Warwick	DAVID HAYMAN
CHAPLAIN DE STOGUMBER	LUKE HARDY
PETER CAUCHON Bishop of Beauvais	MICHAEL GWILYM
THE INQUISITOR	RUPERT FRASER
BROTHER MARTIN LADVENU	JAMES AUBREY
Other parts played by members of the Company	
Director	Giles Havergal
Designer	Bob Ringwood
Lighting Designer	Gerry Jenkinson

There will be two intervals of 15 minutes

### Credits—

Sheepskins by Donald McDonald, Antartex Ltd.  
Lomond Estate, Alexandria  
Foam Rubber by J. Mac. K. Kings, Lonend Mills, Paisley  
Scenery and Wardrobe Adhesives by Copydex  
Wardrobe Care by Daz.  
Printed by S.C.W.S. Ltd., Printing Dept., Shieldhall,  
Glasgow, S.W.1.

Directors	Giles Havergal Robert Walker
A.B.C. Trainee Director	Keith Hack
Production Manager	Ian Ribbens
Designers	Philo Prowse Bob Ringwood Krystian Borkowski
Arts Council Trainee Designer	Digby Howard
Literary Adviser	Tony Paterson
Publicity Officer	Lis Gray
Chief Electrician	Gerry Jenkinson
Wardrobe	Sarah Duffield Colin MacNeil Eleanor Hind
Carpenters	Brian Whittle David Aitchison
Stage Manager	Di Moore
Deputy Stage Manager	Frank Warwick
Assistant Stage Manager	Robert McKinney
Student A.S.M.	Jane Cattermull
Lighting Operator	Fred McGowan
House Manager	Bob Tomlinson
Box Office Manager	Agnes Campbell
Production Secretary	Lyn Pullen
Administrative Secretary	Myra Scott

This Theatre operates the Repertory Theatre Trainee Director Scheme in Association with the Independent Television Fund

## THEATRE FOR YOUTH COMPANY

Director	Christine Redington
Company	Alison Groves David Peate Bill Paterson Paul Smith Polly Warren
Stage Manager	James Dyer
Administrative Assistant	Barbara Robinson

# A Taste of Honey

## THE PLAYERS

JOAN	PATTI LOVE
HELEN	ANN MITCHELL
PETER	ROBERT ASHBY
JIMMIE	MONTGOMERY MATTHEW
GEOFFREY	COLIN HAIGH
Director	Keith Hack
Designer	Digby Howard
Lighting Designer	Gerry Jenkinson

The play is set in Manchester in 1959

There will be one interval of 15 minutes

### Credits—

Costumes by John Player & Sons  
Assisted by Glasgow Corporation Parks Department  
Scenery and Wardrobe Adhesives by Copydex  
Wardrobe Care by Daz  
Programme printed by S.C.W.S. Ltd., Printing Department,  
Shieldhall, Glasgow, S.W.1.

Directors	Giles Havergal Robert Walker
A.B.C. Trainee Director	Keith Hack
Production Manager	Ian Ribbens
Designers	Philo Prowse Bob Ringwood Krystian Borkowski
Arts Council Trainee Designer	Digby Howard
Chief Electrician	Gerry Jenkinson
Wardrobe	Sarah Duffield Colin MacNeil Eleanor Hind
Carpenters	Brian Whittle David Aitchison
Stage Manager	Di Moore
Deputy Stage Manager	Frank Warwick
Assistant Stage Managers	Robert McKinney Echo MacKenzie
Assistant Electrician	Fred McGowan
Student A.S.M.	Jane Cattermull
Workshop Assistant	Robert Balfie
Design Student	Sean Scanlon
Box Office Manager	Annus Cattermull
Production Secretary	Lyn Pullen
Administrative Secretary	Myra Scott

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## THEATRE FOR YOUTH COMPANY

Director	Christine Redington
Company	Alison Groves David Peate Bill Paterson Paul Smith Polly Warren
Stage Manager	James Dyer
Administrative Assistant	Barbara Robinson

# Aladdin

CAST		Chairman		William L Taylor	
Wishee Washee	David Hayman	Artistic Director	Giles Havergal		
Aladdin	Paola Dionisotti	Business Manager	Bob Tomlinson		
Abanazar	Rupert Frizer	Public Relations Officer	Lis Gray		
Genie of the Ring	Christopher C. Taynton	Directors	Giles Havergal		
Widow Twankey	Phil McCall	A.B.C. Trainee Director	Robert Walker		
Harold	John Duttine	Production Manager	Keith Hack		
	Colin Haigh		Ian Ribbens		
Princess Baldroubador	Patti Love	Designers	Philip Prowse		
P. C. Wight	Jeremy Blake		Bob Ringwood		
P. C. Wong	Tony Meyer	Arts Council Trainee Designer	Krystian Borkowski		
Emperor of China	Robert Ashby	Chief Electrician	Digby Howard		
Genie of the Lamp	Mike Gwilym	Assistant Electrician	Gerry Jenkinson		
Prince Phong	Jeremy Nicholas	Wardrobe	Fred McGowan		
Spirits of the Jewelled Cave	Kann Bruce		Sarah Duffield		
	Kathleen McAllister		Colin MacNeil		
People of Peking	Kann Bruce	Carpenters	Eleanor Hind		
	Kathleen McAllister		Brian Whittle		
	John Duttine	Stage Manager	David Aitcheson		
	Colin Haigh	Deputy Stage Manager	Frank Warwick		
Pianists	Lionel Thomson and John Crawford	Assistant Stage Managers	Bruce Huett		
Percussion	Rudy Selario		Jane Cattermull		
		Student A.S.M.	Echo MacKenzie		
Director	Giles Havergal	Workshop Assistant	Frances Low		
Musical Director	Lionel Thomson	Design Student	Robert Babbie		
Choreographer	David Thornton	Box Office Manager	Sean Scanlon		
Sets Designed by	Bob Ringwood	Production Secretary	Agnes Campbell		
Costumes Designed by	Philip Prowse	Administrative Secretary	Lyn Pullen		
Lighting by	Gerry Jenkinson	Staff Supervisor	Alison Cleaver		
			Mary Sweeney		

## ACT I

- Scene 1 The Waterfront on Old Peking
- Scene 2 Abanazar's Lair
- Scene 3 The Waterfront Again
- Scene 4 The Orchard of the Emperor's Palace
- Scene 5 The Police Station
- Scene 6 Back on the Waterfront
- Scene 7 Outside the Jewelled Cave
- Scene 8 The Cave of Jewels

Interval

## ACT II

- Scene 1 A Cell in the Police Station
- Scene 2 The Emperor's Palace
- Scene 3 Outside the Emperor's Palace
- Scene 4 Widow Twankey's Room
- Scene 5 The Roof of the World
- Scene 6 Sing for Your Supper
- Scene 7 Happily Ever After

At the 2.30 performance on 6th January the part of Widow Twankey will be played by Jeremy Nicholas and Prince Phong by John Duttine

CREDITS Fur Stole by Jackdaw Furs Lighter and Cigarette Case by Ronson Products and our thanks to Glasgow L.C. Police Programme Printed by SCWS Limited, Printing Department

# She Stoops to Conquer

THE PLAYERS		THE STAFF	
Mrs HARDCASTLE	Carolyn Jones	Directors	Giles Havergal Robert Walker Keith Hack
Mr HARDCASTLE	Oliver Smith	Production Manager	Ian Ribbens
TONY LUMPKIN	David Hymans	Deshmiers	Philip Prowse Terry Griffiths Amanda Colin
KATE HARDCASTLE	Teresa White	Chief Electrician	Gerry Jenkinson
CONSTANCE NEVILLE	Patti Love	Assistant Electrician	Fred McGowan
MARLOW	Jeremy Nicholas	Wardrobe	Sarah Duffield Colin MacNeil Eleanor Hind
HASTINGS	Colin Haigh	Carpenters	Brian Whittle David Aitcheson
SIR CHARLES MARLOW	Christopher C Taynton	Stage Manager	Frank Warwick
Other parts played by	John Bowler	Deputy Stage Manager	Frank Nealon
	Milton Cadman	Assistant Stage Manager	David Philips
	Wilma Duncan	Student A.S.M.	Frances Low
	Martin Guthrie	Workshop Assistant	Robert Babbie
	Frank Morgan	Box Office Manager	Agnes Campbell
	Anne Scott	Production Assistant	Lyn Pullen
Directed by	Stephen Hollis	Staff Supervisor	Mary Sweeney
Designed by	Terry Griffiths	Caretaker	Alex Gartshore
Lighting Designed by	Gerry Jenkinson		

There will be one interval of 15 minutes

## Credits-

Plates by Douglas Lindsay Ltd. Royal Exchange Square  
 Bicycles by Scottish & Newcastle Bicycles Ltd  
 Silver Trays loaned by Central Hotel  
 Silverware loaned by M. Gowans (Jewellers) Glasgow  
 Fresh Fruit supplied by Malcolm Campbell  
 Three Nuns original tobacco manufactured in Glasgow by W. D. & H. O. Wills  
 Cigars by Churchmans, Britain's Cigar Specialists  
 Bread by City Bakers Ltd  
 Shrubs by Falconers Nurserymen and Garden Centre Murend  
 Bowls of Fruit by Four Fruits Ltd. Glasgow  
 Walking Stick loaned by The Victorian Bath Street Glasgow  
 Tartan by Lawries, Buchanan Street Glasgow  
 Programme printed by SCWS, Printing Department Shieldhall Glasgow SW1

This Theatre operates the Repertory Theatre Trainee Director Scheme in Association with the Independent Television Fund

## THEATRE FOR YOUTH COMPANY

Director	Christine Redington
Company	David Peate Bill Paterson Paul Smith Polly Warren
Stage Manager	Jay Dyer
Administrative Assistant	Barbara Robinson

## The Balcony

### THE PLAYERS

THE BISHOP	Jeremy Nicholas
THE JUDGE	Rupert Frazer
THE EXECUTIONER	Mike Gwilym
THE GENERAL	James Aubrey
THE CHIEF OF POLICE	Christopher C Taynton
ROGER	John Duttine
THE BEGGAR	Laurance Ruddick
THE COURT ENVOY	Ian Mackenzie
IRMA (THE QUEEN)	Paola Dionisotti
THE WOMAN	Teresa White
CARMEN	Julia Blalock
CHANTAL	Patti Love
With	David Brown Peter Hammond Jim McClure Laurance Ruddick
Directed by	Giles Havergal
Designed by	Philip Prowse
Lighting Designed by	Gerry Jenkinson

*There will be one interval of 15 minutes*

### Credits—

Spectacles supplied by McQuilkin & Co. Sauchiehall Street  
Silver Trays supplied by Alfred's Catering, 78 Victoria Road  
Monocle and chains loaned by Scottish Television, Hope Street  
Wreaths supplied by Jas. Russell & Sons Ltd., 16 Well Street Paisley  
Cigarettes supplied by Ogden's, Boundary Lane, Liverpool  
Laurels supplied by Glasgow Corporation Parks Department  
Switch loaned by Dumbreck Riding School, 82 Dumbreck Road  
Cameras loaned by Charles Frank Ltd., 145 Queen Street  
Drum loaned by Boys Brigade, 123 Ashcroft Road  
Whip loaned by Renfrew and Lonaik Hunt Stables, Houston Nr Bridge of Weir  
Watches, palms, urns, pedestals etc loaned by A. Goldberg & Sons Ltd., 21 Candleriggs  
Crucifix loaned by A. Harkins & Bros., 4-6 North Bank Street, Edinburgh  
Wardrobe care by Persil  
We would also like to thank Wyle & Lochhead Ltd., Buchanan Street, Loysts, 71 Kingston Street and Rank Xerox Ltd., Fleming House, Renfrew Street for their help  
Programme printed by S.C.W.S. Printing Department, Shieldhall, Glasgow SW1

### THE STAFF

Directors	Giles Havergal Robert Walker Keith Hack
Production Manager	Ian Ribbens
Designers	Philip Prowse Terry Griffiths Amanda Colin
Chief Electrician	Gerry Jenkinson
Assistant Electrician	Fred McGowan
Wardrobe	Sarah Duffield Colin MacNeil Eleanor Hind
Carpenters	Brian Whittle David Copeland
Stage Manager	Frank Warwick
Deputy Stage Manager	Frank Nealon
Assistant Stage Manager	David Philip
Student A S M	Frances Low
Workshop Assistant	Robert Babbie
Design Assistant	Tim Webb
Box Office Manager	Agnes Campbell
Production Assistant	Lyn Pullen
Staff Supervisor	Mary Sweeney
Caretaker	Alex Gartshore

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### THEATRE FOR YOUTH COMPANY

Director	Christine Redington
Company	David Peate Bill Paterson Paul Smith Xanth Gardner
Stage Manager	Hugh Boyie
Administrative Assistant	Barbara Robinson

## Twelfth Night

### THE PLAYERS

ORSINO—Duke of Illyria	Colin High
VIOLA	Jeremy Blake
COUNTESS OLIVIA	Patti Love
SEBASTIAN brother to Viola	Jeremy Blake
ANTONIO friend to Sebastian	John Duttine
FESTE	Christopher C. Taynton
SIR TOBY BELCH uncle to Olivia	Rupert Frazer
SIR ANDREW AGUECHEEK	Oliver Smith
MALVOLIO	Mike Gwilym
MARIA	Alison Groves
Directed by	Giles Havergal
Designed by	Philip Prowse
Lighting Designed by	Gerry Jenkinson

The scene is set on Illyria

*There will be one interval of 15 minutes*

### Credits—

Ambre Solaire Mousse is a creamy foam that softens, protects and moisturises. It comes in an easy to use aerosol and costs 79p. Supplied by Ambre Solaire Golden Ltd., 18 Bruton Street, London W1A 1BX  
Nescafé supplied by Nestlé Co. Ltd., Lomond Street, Glasgow N.Z.  
Linen Sheets loaned by Symon & Burton Ltd., 7 Midland Street, Glasgow C.1  
Herbal Smoking Mixture (Balmora) supplied by G. Lane Health Products Ltd., Gloucester  
Cigarette papers supplied by Rizla Ltd., Rizla House, Trelist Industrial Estate, Pontypridd, Glamorgan  
Cigarettes supplied by John Player & Sons, 276 Alexandra Parade, Glasgow E.1  
Table Umbrella loaned by Arthur Guinness Son & Co. (Park Royal) Ltd., 200 Finnieston Street, Glasgow  
Sugar supplied by Ingram Brothers, Sussex Street, Glasgow  
Silver Trays loaned by Alfred's Catering, 70 Victoria Road, Glasgow  
Calligraphers' Pads and Envelopes manufactured by Spicers (Stationery) Ltd., available from J. McCormick & Co. Ltd., Buchanan Street  
Wardrobe Care by Daz  
Doves trained by Mrs. Barrett of Blackpool.  
Programme printed by S.C.W.S. Printing Department, Shieldhall, Glasgow SW1

### THE STAFF

Directors	Giles Havergal Robert Walker Keith Hack
Production Manager	Ian Ribbens
Designers	Philip Prowse Terry Griffiths Amanda Colin
Chief Electrician	Gerry Jenkinson
Assistant Electrician	Fred McGowan
Wardrobe	Sarah Duffield Colin MacNeil Eleanor Hind
Carpenters	Brian Whittle David Copeland
Stage Manager	Frank Warwick
Deputy Stage Manager	Frank Nealon
Assistant Stage Managers	David Philip Frances Low
Workshop Assistant	Robert Babbie
Design Assistant	Tim Webb
Box Office Manager	Agnes Campbell
Production Assistant	Lyn Pullen
Staff Supervisor	Mary Sweeney
Caretaker	Alex Gartshore

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### THEATRE FOR YOUTH COMPANY

Director	Christine Redington
Company	David Peate Bill Paterson Paul Blake Xanth Gardner
Stage Manager	Hugh Boyie
Administrative Assistant	Barbara Robinson

THE PLAYERS

MONTICELSO a Cardinal later Pope Paul IV  
 FRANCISCO DE MEDICI Duke of Florence  
 THE DUKE OF BRACCIANO otherwise Paulo Giordano Orsini husband of Isabella  
 COUNT LODOVICO in love with Isabella later a conspirator in the pay of Francisco  
 CAMILLO husband of Vittoria cousin to Monticelso  
 FLAMINEO secretary to Bracciano brother to Vittoria  
 MARCELLO his younger brother of Francisco's household  
 ISABELLA wife of Bracciano sister to Francisco  
 VITTORIA COROMBONA a Venetian lady wife of Camillo  
 CORNELIA mother to Vittoria Marcello and Flamineo  
 ZANCHE a Moor servant to Vittoria

Rupert Frazer  
 Ian McDiarmid  
 John Duttine  
 Mike Gwilym  
 Tim Curry  
 James Aubrey  
 Jonathan Kent  
 Cheryl Campbell  
 Teresa White  
 Carol Drinkwater  
 Angela Chadfield

with

Jeremy Blake Colin Haigh Douglas Heard Dave Roberts Christopher Ryan

DIRECTED by GILES HAVERGAL  
 DESIGNED by PHILIP PROWSE  
 Lighting designed by GERRY JENKINSON

ACT I ROME  
 ACT II PADUA

There will be ONE interval of fifteen minutes

THE WHITE DEVIL

*The White Devil* is a re-telling of a true story. In 1573 Vittoria Accoramboni of an old proud but poor family was married to a nephew of Cardinal Montalto. She was sixteen and very beautiful. In 1580 at the age of twenty-three she met the forty-three-year-old Paolo Giordano Orsini Duke of Bracciano. He had been married to Isabella Medici. In 1576 Isabella had been murdered, probably by her husband's orders, because it became known she had a lover. Meeting Vittoria Bracciano fell desperately in love. He ordered her husband's murder and entered into a secret marriage with Vittoria. Pope Gregory ordered the lovers to part and at one time Vittoria was imprisoned in Castel Angelo in Rome under suspicion of having been involved in the killing of her husband.

In 1585 during the confusion caused by the election of a new pope Vittoria and Bracciano were married and left Rome first for Padua and then for Lake Garda. Bracciano died eight months after the marriage. The Medici, wishing to protect the interests of Bracciano's heir, challenged his will which left Vittoria in charge of his fortune. When Vittoria refused to listen to them the Medici had her assassinated in Padua, the leader of the assassins being Lodovico Orsini a relative of Bracciano.

Webster based his play on newsletter versions of this story which were circulated by the German banking house of Fugger shortly after the events it describes. Dr Gunnar Boklund in *The Sources of the White Devil* suggests that Webster's purpose was to present a world without a centre a world where man is abandoned without foothold on an earth where the moral law does not apply without real hope in a heaven which allows this predicament to prevail.

THE LIFE OF GALILEO

By Bertolt Brecht

Translated by Brecht/Laughton

The Players

Galileo Galilei  
 Ballad Singer  
 Pope  
 Cardinal Bellarmin  
 Philosopher  
 Mathematician  
 Sagredo  
 Andrea  
 Little Monk  
 M. Sarti  
 Ballad Singer's Wife

IAN McDIARMID  
 JOHN DUTTINE  
 CHRISTOPHER RYAN  
 JONATHAN KENT  
 COLIN HAIGH  
 DOUGLAS HEARD  
 TIM CURRY  
 RUPERT FRASER  
 JAMES AUBREY  
 CAROL DRINKWATER  
 ANGELLA CHADFIELD

Director KEITH HACK  
 Designers SUE BLANE

MARIA BJORNSON

Lighting Designer GERRY JENKINSON

Music JOHN DUTTINE and TIM CURRY



## THE THREE SISTERS

by Anton Chekhov

Translated by David Magarshack

Andrey Prozorov

Natasha *his fiancée afterwards his wife*

Olga

Masha } *his sisters*

Irina }

Fyodor Kulygin *secondary school teacher Masha's husband*

Alexander Vershinin *lieutenant colonel battery commander*

Baron Nikolai Tusenbach *lieutenant*

Vasily Solonyon *captain*

Ivan Chebutykin *army doctor*

Fedotik

Rodé *second lieutenants*

Stepan

Ferapont *a District Council porter*

Anfisa *a nurse*

Jonathan Kent

Cheryl Campbell

Carol Drinkwater

Teresa White

Angella Chadfield

Colin Haigh

Mike Gwilym

Jeremy Nicholas

Douglas Heard

Ian McDiarmid

Jeremy Blake

Dave Roberts

Christopher Ryan

John Duttine

Julia Blalock

*Director*

*Designer*

*Lighting Designer*

Giles Havergal

Maria Bjornson

Gerry Jenkinson

The action takes place in a provincial capital about 950 miles from Moscow

Act I The Prozorov's house—May

Act II The same two years later

Act III Olga's and Inna's room one year later

Act IV The Garden one year later

There will be one interval of fifteen minutes

## LOOT

by Joe Orton

McLeavy

Fay

Hal

Dennis

Truscott

Meadows

*Director*

*Designer*

*Lighting Designer*

Jeremy Nicholas

Teresa White

Jeremy Blake

Dave Yelland

Christopher Ryan

Tim Curry

Steven Dartnell

Sue Blane

Gerry Jenkinson

The action takes place in a room in McLeavy's house

There will be one interval of fifteen minutes

### JOE ORTON

Joe Orton was born in Leicester on the 1st January 1933 and was educated at a Secondary Modern School. He left school at 16 and worked in a hosier's firm before winning a scholarship to R.A.D.A. His play *The Ruffian on the Stair* was broadcast by the B.B.C. in 1964 shortly after he left R.A.D.A. His second play *Entertaining Mr. Sloane* was presented at the Arts Theatre the same year. It transferred to Wyndhams and then to the Queen's Theatre and won the London critics' *Variety* award as the best play of 1964. *Loot* was staged at the Jeanette Cochrane Theatre in September 1966 and this in turn transferred to the Criterion where it ran until the end of August 1967 and won the *Evening Standard* Award for the year. *The Erpingham Camp* was presented on television in 1965 and the stage version together with *The Ruffian on the Stair* were presented at the Royal Court Theatre in 1967 under the title of *Comes of Passon*. His TV plays *The Good and Faithful Servant* and *Federal Games* were shown in 1967 and 1968. Joe Orton died on the 9th August 1967.

**DANTON'S DEATH**

by Georg Buchner

Translated and adapted by Keith Hack

Danton	John Duttine
Julie	Cheryl Campbell
Camille Desmoulins	Rupert Frazer
Lucile	Carol Drinkwater
Legendre	Jonathan Kent
Lacroix	Tim Curry
Herault	Dave Yelland
Robespierre	Mike Gwilym
St Just	Ian McDiarmid
Barere	James Aubrey
Herman	Colin Haigh
Marion	Angella Chadfield

with Marilyn Le Conte, Frances Low and Colin MacNeil

<i>Director</i>	Keith Hack
<i>Designer</i>	Philip Prowse
<i>Lighting Designer</i>	Gerry Jenkinson
<i>Musical Adviser</i>	David Pountney

There will be one interval of fifteen minutes

The French Revolution was conducted by young men. In 1789 Robespierre was 29, Danton 30, St Just 22 and Desmoulins 25. It is perhaps significant that Napoleon at 23 was already a general. The young men who led the Revolution were clearly aware of their role in history. With almost objective clarity they saw themselves in terms of the great revolutionaries of classical times. They saw their fight as mirroring the fight of the dying Roman Republic against the Roman Emperors. Their minds and speeches were full of classical allusions and parallels. They saw their own lives in terms of the struggle of Cato and Brutus in ancient Rome.

CINDERELLA

King Rucolph	CHRISTOPHER RYAN
Queen Elspeth	ANGELLA CHADFIELD
Prince Charming	JULIA BLA LOCK
Dandini	TERESA WHITE
Court Jester	JONATHAN KENT
Baron Hardup	JEREMY NICOLAS
Cinderella, his daughter	CHERYL CAMPBELL
Philomena)the Ugly Sisters Cristobel)	RUPERT FRAZER IAIN McDIARMID
Buttons	TIM CURRY
The Mice	JAMES AUBREY JEREMY BLAKE
Patchmaker	DAVE YELLAND
Hairdresser	JONATHAN KENT
Harold	DOUGLAS HEARD & DAVE YELLAND
Fairy Godmother	CAROL DRINKWATER
Crystal Slipper Fairy	LOUISE WYLIE
her cavalier	PETER MOORE
Director	GILES HAVERGAL
Musical Director	JOHN GOULD
Designers	SUE BLANE, MARIA BJORNSON
Lighting Designer	GERRY JENKINSON

THE RELAPSE  
by John Vanbrugh

LOVELESS <i>husband to Amanda</i>	Jonathan Kent
WORTHY <i>a gentleman of the town</i>	Geoffrey Lerway
LORD FOPPINGTON	Jeremy Nicholas
YOUNG FASHION <i>his brother</i>	Douglas Heard
COUPLER <i>a matchmaker</i>	Mike Gwilym
Sir TUNBELLY CLUMSEY <i>a country gentleman</i>	John Duttine
Sir JOHN FRIENDLY <i>his neighbour</i>	Ian McDiarmid
LORY <i>servant to Young Fashion</i>	Dave Yelland
BULL <i>chaplain to Sir Tunbelly</i>	Christopher Ryan
LA VEROLE <i>servant to Lord Foppington</i>	Rupert Frazer
AMANDA <i>wife to Loveless</i>	Carol Drinkwater
BERINTHIA <i>her cousin, a young widow</i>	Julia Blalock
Miss HOYDEN <i>a great Fortune, daughter to Sir Tunbelly</i>	Cheryl Campbell
NURSE <i>her governant</i>	James Aubrey

with  
Elizabeth Adare, Angella Chadfield, Frances Low, Jeremy Blake,  
Colin Haigh, Ian McDiarmid

<i>Direction</i>	Philip Prowse and Giles Havergal
<i>Design</i>	Philip Prowse
<i>Lighting Design</i>	Gerry Jenkinson

THE ACTION TAKES PLACE IN LONDON AND THE COUNTRY

*There will be one interval of fifteen minutes*

Friday, February 25th - Saturday, March 18th  
THE CRUCIBLE by Arthur Miller

REVEREND SAMUEL PARRIS	DAVE YELLAND
THOMAS PUTNAM	MIKE GWILYM
JOHN PROCTOR	JAMES AUBREY
GILES COREY	COLIN HAIGH
REVEREND JOHN HALE	DOUGLAS HEARD
MRS. ANN PUTNAM	CHRISTOPHER RYAN
FRANCIS NURSE	JEREMY NICHOLAS
REBECCA NURSE	IAN MCDIARMID
DEPUTY-GOVERNOR DANFORTH	JOHN DUTTINE
JUDGE HAWTHORNE	RUPERT FRAZER
HERRICK	JONATHAN KENT
SARAH GOOD	JEREMY NICHOLAS
MRS. ELIZABETH PROCTOR	CAROL DRINKWATER
ABIGAIL WILLIAMS	CHERYL CAMPBELL
MARY WARREN	YVONNE NICHOLSON
TITUBA	ELIZABETH ADARE
MERCY	STASSIA STAKIS
BETTY	SHEILA MCMAHON
SUSANNA	WILMA DUNCAN
DIRECTOR	STEPHEN DARTNELL
DESIGNER	MARIA BJORNSON
LIGHTING DESIGNER	GERRY JENKINSON

**SAVED**  
by Edward Bond

LEN  
FRED  
HARRY  
PETE  
COLIN  
MIKE  
BARRY  
PAM  
MARY  
LIZ

Jeremy Nicholas  
Geoffrey Lerway  
Ian McDiarmid  
Dave Yelland  
John Duttine  
Douglas Heard  
Jeremy Blake  
Julia Blalock  
Cheryl Campbell  
Yvonne Nicholson

*Director*  
*Designer*  
*Costumes by*  
*Lighting Designer*

Steven Dartnell  
Philip Prowse  
Maria Bjornson  
Gerry Jenkinson

There will be one interval of fifteen minutes



**IN THE JUNGLE OF THE CITIES**

by Bertolt Brecht

Translated and adapted by Keith Hack

IN THE JUNGLE OF THE CITIES

Chicago August 8th 1912

THE ALL AMERICAN BOY<sup>1</sup> versus THE YELLOW PERIL

George Garga	James Aubrey	C Shlink	Christopher Ryan
John Garga his father	Dave Yelland	Skinny	Rupert Frazer
Mae Garga his mother	Jeremy Blake	Baboon	Douglas Heard
Marie Garga his sister	Carol Drinkwater	J. Finnay known as 'TheWorm'	Ian McDiarmid
Jane Larry his girlfried	Cheryl Campbell		
	C Maynes (Proprietor)	Darryl David	
	Whore	Angela Chadfield	
	'Joe' The Pianist	Michael Garrett	

*Director* Keith Hack  
*Musical Director* David Pountney  
*Designers* Maria Bjornson and Sue Blane  
*Lighting Designer* Gerry Jenkinson

There will be no interval and the bars  
will remain open throughout the show  
Feel free to move about the stalls –  
make sure you get the best view!

**Three Early Notes**

(1) The play is set in an unreal, chilly Chicago. Shlink wears a long dirty yellow costume down to his ankles, picturesquely blackened hair, and a black tuft on his chin. George Garga is like A. Rimbaud in appearance. He is essentially a German translation into American from the French.

(2) *Towards the end of Jungle*

Everything performed in front of a cyclorama. At the back all the actors not immediately involved sit in a dusty light, following the script. When Jane Garga dies she drops hers, and so on.

CITIZENS' THEATRE MAY 12th to MAY 20th

ANTONY AND CLEOPATRA

BY

WILLIAM SHAKESPEARE

OCTAVIUS CAESAR                      MIKE GILM  
CLEOPATRA                              JONATHAN KENT  
ANTONY                                  JOHN DUTTINE

with

CHERYL CAMPBELL  
ANGELA CHADFIELD  
COLIN FLIGH  
GEOFFREY LEWIS

DIRECTOR                              GILES HAVERGAL  
DESIGNER                                PHILIP PROWSE  
LIGHTING DESIGNER                  GERRY JENKINSON

THERE WILL BE ONE INTERVAL OF FIFTEEN MINUTES.

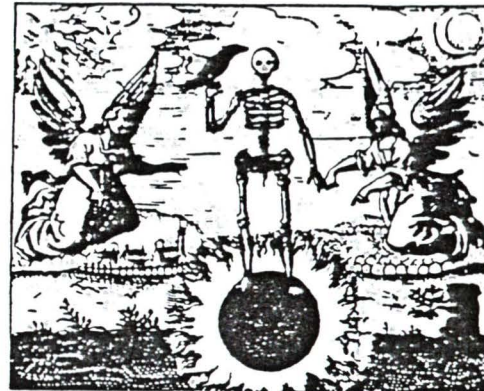
Ladies and Gentlemen,

Citizens' Theatre,  
Glasgow.

ANTONY AND CLEOPATRA finishes the second full season of The Company's work at the Citizens' and the Close. The idea, which started two years ago in a blaze of publicity with HAMLET has now established itself as a unique and increasingly successful theatrical venture. Our intention is to offer you a "theatrical experience", to make each performance an "event" in which you participate. We feel that the theatre is no longer a place where you sit at one end of the building in the dark and watch us acting at the other end in the light.

CITIZENS THEATRE LIMITED  
(Chairman WILLIAM L. TAYLOR B.L., J.P. HON.M.T.P.I.)  
presents  
THE CITIZENS COMPANY  
(Director GILES HAVERGAL)  
in

TAMBURLAINE THE GREAT  
by Christopher Marlowe



MYCETES  
COSROE  
THERIDAMAS  
BAJAZETH  
TAMBURLAINE

TECHELLES  
USUMCASANE  
AGYDAS  
SOLDAN OF EGYPT  
AMYRAS  
CALYPHAS  
CELEBINUS  
CALLAPINE  
ZENOCRATE  
ZABINA  
OLYMPIA  
ANIPPE  
CHORUS

MURRAY SALEM  
CORNELIUS GARRETT  
RAYNER BOURTON  
DAVID HAYMAN  
RUPERT FRAZER  
LEWIS COLLINS  
MIKE GWILYM  
DAVID YELLAND  
PATRICK HANNAWAY  
DOUGLAS HEARD  
JONATHAN LEVY  
PETER TURNER  
JEREMY BLAKE  
LAURANCE RUDIC  
JOHN TRUSCOTT  
CELIA FOXE  
JILL SPURRIER  
ANGELA CHADFIELD  
DI TREVIS  
ANITA DOBSON

Director    KEITH HACK  
Designer    PHILIP PROWSE  
Lighting Designer    GERRY JENKINSON  
Organ played by    SANDRA BROWN and DAVID JOHNSON  
Music composed by    DAVID JOHNSON  
Fight arranged by    JONATHAN KENT

There will be two intervals of 15 minutes

THE THREEPENNY OPERA

by Bertolt Brecht

Music by Kurt Weill

Translated by Hugh MacDiarmid

MACHEATH  
POLLY PEACHUM  
JENNY  
MR JONATHAN PEACHUM  
MRS PEACHUM  
TIGER BROWN  
LUCY  
MATT  
JAKE  
WALT  
BOB  
FILCH  
REVEREND KIMBALL  
SMITH  
DOLLY  
BETTY  
COAXER  
CONSTABLES

LEWIS COLLINS  
CELIA FOXE  
PAOLA DIONISOTTI  
CHRISTOPHER C TAYNTON  
JILL SPURRIER  
JEFFERY KISSOON  
YVONNE NICHOLSON  
JEREMY BLAKE  
JONATHAN LEVY  
LAURANCE RUDIC  
MURRAY SALEM  
JEREMY BLAKE  
PATRICK HANNAWAY  
ELLIS JONES  
PATRICK HANNAWAY  
MURRAY SALEM  
LAURANCE RUDIC  
JEREMY BLAKE PATRICK HANNAWAY

BAND *Piano*—SANDRA BROWN  
*Percussion*—DAVID TULLOCH  
*Clarinet/Saxophone*—DUNCAN NAIRN  
RAYMOND MCKELVIE

*Directed by* RICHARD STROUD  
*Designed by* MARIA BJORNSON  
*Musical Director* SANDRA BROWN  
*Lighting designed by* GERRY JENKINSON

*There will be two intervals of fifteen minutes*

VENICE PRESERVED

by Thomas Otway



PRIULI  
JAFFEIR  
PIERRE  
BELVIDERA  
AQUILINA  
ANTONIO  
THE DOGE OF VENICE  
THE OFFICER

DAVID HAYMAN  
COLIN HAIGH  
RUPERT FRAZER  
ANGELA CHADFIELD  
CELIA FOXE  
DAVE YELLAND  
MIKE GWILYM  
DOUGLAS HEARD

*Directed by* ROBERT DAVID MACDONALD  
*Designed by* PHILIP PROWSE  
*Lighting designed by* GERRY JENKINSON

*There will be one interval of fifteen minutes*

The music played is from the Requiem Mass by Verdi

Citizens Theatre Limited  
(Chairman William L. Taylor, B.E., J.P., Hon. M.P.E.I.)  
presents

THE CITIZENS' COMPANY  
(Director GILES HAVERGAL)  
in

# TROILUS AND CRESSIDA

by William Shakespeare

THERSITES      JEREMY BLAKE

	<i>Trojans</i>		<i>Greeks</i>
HECTOR	DAVID YILLAND	ACHILLES	MIKI GWILYM
TROILUS	DAVID HAYMAN	PATROCLUS	RAYNER BOURTON
PARIS	BINNY YOUNG	MENELAUS	JONATHAN LEVY
AENEAS	PETER TURNER	ULYSSES	LEWIS COLLINS
		AJAX	PATRICK HANNAWAY
		DIOMEDES	DOUGLAS HEARD
	HELEN	DI TRIVIS	
	CRESSIDA	ANGELA CHADFIELD	
	PANDARUS	JOHN TRUSCOTT	
	CALCHAS	PATRICK RICE	

with  
JANE HACCARTY   STEPHEN HALLAN   ALLAN DUFFY  
IAN MACDONALD and JOHN BURNS

*Direction*   PHILIP PROWSE  
*Design*   PHILIP PROWSE with SUE BLANE  
*Lighting design*   GERRY JENKINSON  
*Fights*   IAN MCKAY  
*Music*   NICK WESTON

There will be one interval of 15 minutes

## APPENDIX 3

CITIZEN'S THEATRE ARTISTIC DIRECTORS

(Artistic Directors in the years 1943-1950 worked under the guidance of James Bridie, Chairman of the theatre's Board of Directors.)

1943	Jennifer Sounes
1943 - 1945	Eric Capon
1945 - 1947	Matthew Forsyth
1947 - 1952	John Casson
1952 - 1954	Michael Langham
1954 - 1957	Richard Matthews
1957 - 1960	Peter Duguid
1960 - 1962	Callum Mill
1962 - 1963	Piers Haggard
1963 - 1965	Iain Cuthbertson
1965 - 1966	David William
1966 - 1968	Michael Meacham
1968 - 1969	Robert Cartland
1969 -	Giles Havergal with Philip Prowse (1969 - ) and Robert David MacDonald (1971 - )

Sources: Winifred Bannister, James Bridie and His Theatre (London: Rockliff, 1954), Plays and Players, Scottish Field, Times.

## APPENDIX 4

CITIZENS' THEATRE PRODUCTIONS, 1970-71 SEASONMainstage Productions: "The Twelve Most Famous Plays in the World"

(1970)		
September	<u>Hamlet</u>	(Shakespeare)
October	<u>Rosencrantz and Guildenstern Are Dead</u>	(Stoppard)
October/November	<u>Mother Courage</u>	(Brecht)
November	<u>Saint Joan</u>	(Shaw)
December	<u>A Taste of Honey</u>	(Delaney)
(1971)		
December/January	<u>Aladdin</u>	(Jones/Palin)
January/February	<u>The Hostage</u>	(Behan)
February/March	<u>Waiting for Godot</u>	(Beckett)
March	<u>A Streetcar Named Desire</u>	(Williams)
April	<u>She Stoops to Conquer</u>	(Goldsmith)
April/May	<u>The Balcony</u>	(Genet)
May/June	<u>Twelfth Night</u>	(Shakespeare)

Close Studio Productions

(1970)		
September	<u>Landscape and Silence</u>	(Pinter)
October	<u>Stop, You're Killing Me</u>	(Herlihy)
October/November	<u>What the Butler Saw</u>	(Orton)
November	<u>The Madman and the Nun</u>	(Witciewicz)
December	<u>'Tis Pity She's a Whore</u>	(Ford)
(1971)		
December/January	<u>Private Lives</u>	(Coward)
January/February	<u>Bread and Butter</u>	(Taylor)
February/March	<u>Early Morning</u>	(Bond)
March	<u>Nana</u>	(Zola)
March/April	<u>Titus Andronicus</u>	(Shakespeare)
April/May	<u>Capone</u>	(Walker)
May/June	<u>Life and Death of Marilyn Monroe</u>	(Reinshagen)

Source: Glasgow Citizens' Theatre, Production Schedule.

## APPENDIX 5

CITIZENS' THEATRE PRODUCTIONS, 1971-72 SEASONMainstage Productions

(1971)

August/September	<u>The White Devil</u>	(Webster)
September/October	<u>The Life of Galileo</u>	(Brecht)
October	<u>The Three Sisters</u>	(Chekhov)
November	<u>Loot</u>	(Orton)
November/December	<u>Danton's Death</u>	(Buchner)

(1972)

December/January	<u>Cinderella</u>	(Colin/Gould)
January/February	<u>The Relapse</u>	(Vanbrugh)
February/March	<u>The Crucible</u>	(Miller)
March/April	<u>Saved</u>	(Bond)
April	<u>In the Jungle of the Cities</u>	(Brecht)
May	<u>Antony and Cleopatra</u>	(Shakespeare)

Close Studio Productions

(1971)

August/September	<u>The Four Seasons</u>	(Wesker)
September/October	<u>Total Eclipse</u>	(Hampton)
October	<u>The Maids</u>	(Genet)
November	<u>Three Months Gone</u>	(Howarth)
November/December	<u>Tiny Alice</u>	(Albee)

(1972)

December/January	<u>Wise Child</u>	(Gray)
February/March	<u>The Foursome</u>	(Whitehead)
March/April	<u>AC/DC</u>	(H. Williams)
April	<u>The Architect and the Emperor of Assyria</u>	(Arrabal)
May	<u>Timon of Athens</u>	(Shakespeare)

Source: Glasgow Citizens' Theatre, Production Schedule.

## APPENDIX 6

Representative Roles: John Duttine

At Citizens' 1970-72:

1970	Player King Claudius	<u>Hamlet</u> <u>Rosencrantz and Guildenstern Are Dead</u>
	Yvette Soranzo	<u>Mother Courage</u> <u>'Tis Pity She's a Whore</u>
1971	Arthur Saturninus Roger Antonio Braciano Danton	<u>Early Morning</u> <u>Titus Andronicus</u> <u>The Balcony</u> <u>Twelfth Night</u> <u>The White Devil</u> <u>Danton's Death</u>
1972	Mrs. Arkwright Danforth Colin Antony	<u>Wise Child</u> <u>The Crucible</u> <u>Saved</u> <u>Antony and Cleopatra</u>
(In repertory at Watford and Nottingham, 1972-73)		
1973	——*	<u>A Pin to See the Peepshow</u> (TV series)
1977	—— ——	<u>Spend, Spend, Spend</u> (TV play) <u>Holding On</u> (TV series)
1978	—— Prince John John	<u>People Like Us</u> (TV series) <u>The Devil's Crown</u> (TV series) <u>Jesus of Nazareth</u> (Film)
1979	——	<u>The Mallens</u> (TV series)
1980	David Powlett-Jones	<u>To Serve Them All My Days</u> (TV series)
1981	—— Bill Masen Alan	<u>Psy-Warriors</u> (TV play) <u>The Day of the Triffids</u> (TV series) <u>Favourite Nights</u> (Lyric Theatre, Hammersmith)
1982	Rod	<u>Who Dares Wins</u> (Film)

1984	Jimmy Walker	<u>The Groundling and the Kite</u> (TV play)
	Hamlet	<u>Hamlet</u> (Leatherhead Repertory Theatre)
	Joe Lowther	<u>A Woman of Substance</u> (TV series)
	—	<u>Lame Ducks</u> (TV series)
1985	Alan Hardacre	<u>A Still, Small Voice</u> (TV play)

\* — denotes character name not known

Sources: John Duttine, letter to the author, 7 September 1986; Glasgow Citizens' Theatre; The Listener

## APPENDIX 7

Representative Roles: Cheryl Campbell

At Citizens' 1971-72:

1971	Isabella	<u>The White Devil</u>
	Mathilde	<u>Total Eclipse</u>
	Natasha	<u>The Three Sisters</u>
	Julie	<u>Danton's Death</u>
	Cinderella	<u>Cinderella</u>
1972	Abigail	<u>The Crucible</u>
	Mary	<u>Saved</u>
	Jane	<u>In the Jungle of the Cities</u>
	Chorus	<u>Antony and Cleopatra</u>
	(In repertory at Watford, Nottingham, and Windsor, 1972-74)	
1975	Frida	<u>John Gabriel Borkmann</u> (National, London)
	Maggie	<u>Engaged</u> (National, London)
	——*	<u>Edward VII</u> (TV series)
1976	——	<u>A Phoenix Too Frequent</u> (TV play)
1978	Eileen	<u>Pennies from Heaven</u> (TV series)
	Sarah Bernhardt	<u>Lillie</u> (TV series)
	Jan	<u>Bedroom Farce</u> (National, London)
1979	Vera Brittain	<u>Testament of Youth</u> (TV series)
1980	Madeleine Cranmere	<u>Malice Aforethought</u> (TV series)
	——	<u>Duke of Wellington</u> (TV series)
	Janet	<u>Rain on the Roof</u> (TV play)
	Sheila	<u>McVicar</u> (Film)
1981	Jennie Liddell	<u>Chariots of Fire</u> (Film)
	Lady Eileen	<u>Seven Dials Mystery</u> (TV play)
	Nora	<u>A Doll's House</u> (RSC, London and Stratford)
	Diana	<u>All's Well That Ends Well</u> (RSC, London and Stratford)
1983	Julie	<u>Miss Julie</u> (Lyric Theatre, Hammersmith)

1984	Eve	<u>Absurd Person Singular</u> (TV play)
1985	Alice	<u>Greystoke</u> (Film)
	Lady Aline Hartlip	<u>The Shooting Party</u> (Film)
	Asta Almers	<u>Little Eyolf</u> (Lyric Theatre, Hammersmith)

\* ——— denotes character name not known

Sources: Cheryl Campbell letter to the author, 1 October  
1986; Glasgow Citizens' Theatre; Plays and Players; Times

## APPENDIX 8

Representative Roles: Rupert Frazer

(In repertory at Exeter, 1969-70)

At Citizens' 1970-72:

1970	Cook Abanazar	<u>Mother Courage</u> <u>Aladdin</u>
1971	Count Muffat Judge Toby Belch Monticelso Madame Camille Ugly Sister	<u>Nana</u> <u>The Balcony</u> <u>Twelfth Night</u> <u>The White Devil</u> <u>The Maids</u> <u>Danton's Death</u> <u>Cinderella</u>
1972	Perowne Skinny Alcibiades Tamburlaine Pierre	<u>Danton's Death</u> <u>In the Jungle of the Cities</u> <u>Timon of Athens</u> <u>Tamburlaine</u> <u>Venice Preserved</u>
1973	Lysimachus  Atahualpa  Orsino	<u>Pericles</u> (Prospect Theatre Company Tour) <u>Royal Hunt of the Sun</u> (Pros- pect) <u>Twelfth Night</u> (Prospect)
1974	Ferdinand	<u>The Tempest</u> (National, London)
	At Citizens' 1974-76:	
1975	Ferdinand Thyestes	<u>The Duchess of Malfi</u> <u>Thyestes</u>
1976	Young Horseman/Nugget	<u>Equus</u> (National, London)
1977	Fortinbras Achilles	<u>Hamlet</u> (Prospect Tour) <u>War Music</u> (Prospect)
1978	Pasha  Jonathan Harker	<u>Seraglio</u> (Scottish Opera, Glasgow) <u>Dracula</u> (Shaftesbury Theatre, London)
1979	Lord Mark Edward Brittain	<u>Wings of the Dove</u> (TV play) <u>Testament of Youth</u> (TV series)

## At Citizens' 1981:

1981	Antony Rodophile	<u>All for Love</u> <u>Marriage a la Mode</u>
1982	Peter ——*	<u>A Different Kind of Love</u> (TV play) <u>Eye of the Needle</u> (Film)
1983	Lt. Stefan Kovacs	<u>A Patriot for Me</u> (Haymarket Theatre, London)
1984	Mirabell	<u>The Way of the World</u> (Green- wich Theatre, London)
1985	Lionel Stephens Dr. Reumann  Ed	<u>The Shooting Party</u> (Film) <u>The Lonely Road</u> (Old Vic Theatre, London) <u>Torch Song Trilogy</u> (Albery Theatre, London)

\* —— denotes character name not known

Sources: Rupert Frazer, letter to the author, 5 September 1986; Glasgow Citizens' Theatre; Plays and Players; Times

## APPENDIX 9

Representative Roles: Tim Curry

- 1968 ———\* Hair (Shaftesbury Theatre, London)
- (Various roles at Royal Court Theatre and RSC, London, 1970-71)
- At Citizens' 1971-72:
- 1971 Camillo The White Devil  
Sagredo The Life of Galileo  
Solange The Maids  
Meadows Loot  
Lacroix Danton's Death  
Buttons Cinderella
- 1973 Schmoedipus Schmoedipus (TV play)  
Frank N. Furter Rocky Horror Show (Royal Court and Kings Road Theatres, London, and 1974 Los Angeles)
- 1975 Frank N. Furter Rocky Horror Show (New York) and Rocky Horror Picture Show (Film)  
Tristan Tzara Travesties (Ethel Barrymore Theatre, New York)
- 1977 Robert The Shout (Film)  
——— Rock Follies of 1977 (TV series)  
——— City Sugar (TV play)
- 1978 William Shakespeare Will Shakespeare (TV series)  
(Tours as rock singer, 1978-80)
- 1980 Johnny La Guardia Times Square (Film)  
Mozart Amadeus (Broadhurst Theatre, New York)
- 1981 Rooster Hannigan Annie (Film)
- 1982 Bill Sikes Oliver Twist (TV play)  
Jeremy The Ploughman's Lunch (Film)  
Pirate King The Pirates of Penzance (Old Vic Theatre, London)

1983	Bob Acres ——	<u>The Rivals</u> (National, London) <u>Cockles</u> (TV series)
1984	Larry Gormley	<u>Blue Money</u> (TV play)
1985	Wadsworth Tattle	<u>Clue</u> (Film) <u>Love for Love</u> (National, London)
1986	Macheath  Theo Lord of Darkness	<u>Threepenny Opera</u> (National, London) <u>Dalliance</u> (National, London) <u>Legend</u> (Film)

\* —— denotes character name not known

Sources: Richard Findlater, ed., At the Royal Court (London: Amber Lane Press, 1981); The Listener; Peter Noble, ed., International Film and TV Yearbook, 41st ed. (London: Screen International/King Publications, 1986); Plays and Players; Times

## APPENDIX 10

Representative Roles: Suzanne Bertish

## At Citizens' 1973-76

1974	Marguerite Lady Macbeth Volumnia Carla	<u>Camille</u> <u>Macbeth</u> <u>Coriolanus</u> <u>Kennedy's Children</u>
1975	Nurse Duchess Player King	<u>Romeo and Juliet</u> <u>Duchess of Malfi</u> <u>Hamlet</u>
1976	Mirandolina Hag Amy	<u>Mirandolina</u> <u>Woyzeck</u> <u>Sparrowfall</u> (Hampstead Theatre, London)
1977	Jill  Iras  Ophelia Octavia	<u>Devil's Island</u> (Joint Stock Company) <u>Antony and Cleopatra</u> (Prospect Theatre Company Tour) <u>Hamlet</u> (Prospect) <u>All for Love</u> (Prospect)
1979	Kate Croy Dionyza  Masha  Desdemona	<u>Wings of the Dove</u> (TV play) <u>Pericles</u> (RSC, London and Stratford) <u>The Three Sisters</u> (RSC, London and Stratford) <u>Othello</u> (RSC, London and Stratford)
1980	Fanny Squeers/Miss Snevillicl/Peg	<u>Nicholas Nickleby</u> (RSC, London, and 1981 New York)
1982	Jean	<u>Skirmishes</u> (Manhattan Theatre Club, New York)
1983	Lily Briscoe Adriana	<u>To the Lighthouse</u> (TV play) <u>The Comedy of Errors</u> (TV play)
1984	Alice Durkow Minna Bernhays	<u>Rainy Day Women</u> (TV play) <u>Freud</u> (TV series)
1986	Tekla	<u>Tekla</u> (Almeida Theatre, London)

Sources: Peter Noble, ed., International Film and TV Yearbook, 41st ed. (London: Screen International/King Publications, 1976); Plays and Players; Times

## APPENDIX 11

Representative Roles: Mike Gwilym

1969	Romeo	<u>Romeo and Juliet</u> (OUDS, Oxford)
	At Citizens' 1970-73	
1970	Laertes	<u>Hamlet</u>
	Genie	<u>Aladdin</u>
1971	Estragon	<u>Waiting for Godot</u>
	Aaron	<u>Titus Andronicus</u>
	Executioner	<u>The Balcony</u>
	Malvolio	<u>Twelfth Night</u>
	Lodovico	<u>The White Devil</u>
	Verlaine	<u>Total Eclipse</u>
	Vershinin	<u>The Three Sisters</u>
	Robespierre	<u>Danton's Death</u>
1972	Maurice	<u>AC/DC</u>
	Octavius	<u>Antony and Cleopatra</u>
	Tamburlaine	<u>Tamburlaine</u>
	Tartuffe	<u>Tartuffe</u>
1973	Father	<u>The Father</u>
	Achilles	<u>Troilus and Cressida</u>
	Angelo	<u>Measure for Measure</u> (Yvonne Arnaud Theatre, Guildford)
1974	Death	<u>King John</u> (RSC, London and Stratford)
	Edgar	<u>King Lear</u> (RSC, London and Stratford, and 1975 New York)
	Vlass	<u>Summerfolk</u> (RSC, London and Stratford, and 1975 New York)
1975	Costard	<u>Love's Labour's Lost</u> (RSC, London, Stratford, and New York)
1976	Macbeth	<u>Macbeth</u> (Bristol Old Vic)
	Mikhail	<u>The Zykovs</u> (RSC, London)
	Troilus	<u>Troilus and Cressida</u> (RSC, London and Stratford)
	Antipholus of Ephesus	<u>The Comedy of Errors</u> (RSC, London and Stratford)

1977	Surly	<u>The Alchemist</u> (RSC, London and Stratford)
	Francois	<u>Days of the Commune</u> (RSC London)
	Wang	<u>The Bundle</u> (RSC London)
1979	Baildon	<u>Then and Now</u> (Hampstead Theatre, London)
	Sid Halley	<u>The Racing Game</u> (TV series)
1980	Achilles/Orestes	<u>The Greeks</u> (RSC London)
	Ferdinand	<u>The Duchess of Malfi</u> (Royal Exchange, Manchester and 1981 London)
1981	Benjamin Wouldbe	<u>The Twin Rivals</u> (RSC, London and Stratford)
	Theseus/Oberon	<u>A Midsummer Night's Dream</u> (RSC, London and Stratford)
	Bertram	<u>All's Well That Ends Well</u> (RSC, Stratford)
1982	Pistol	<u>Henry IV, Part Two</u> (RSC, London)
1983	Company Member	<u>Playing Shakespeare</u> (TV series)
1984	Aufidius	<u>Coriolanus</u> (TV play)
	Pericles	<u>Pericles</u> (TV play)
1985	Berowne	<u>Love's Labour's Lost</u> (TV play)
1986	Will	<u>Progress</u> (Lyric Theatre, Hammersmith)
	Haemon	<u>Antigone</u> (TV play)

\* — denotes character name not known

Sources: Glasgow Citizens' Theatre; Mike Gwilym, letter to the author, 27 August 1986; Who's Who in the Theatre, 17th ed., 1981.

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Being Yourself on Purpose:  
The Actor and the Glasgow  
Citizens' Theatre

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August 1, 1987  
(Date)