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September 5, 1929



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CONFLAGRATION AT BETHESDA CHAPEL

MINISTER ABANDONS BATON DURING CHORAL PERFORMANCE

DISASTER struck when fire seriously damaged Bethesda Chapel during a memorable performance of 'Elijah' by the Llareggub Choral Society on Saturday evening.

The evening began well. The work of Herr Felix Bartholdy Mendelssohn can rarely have received so moving a rendition. Indeed Mrs Ogmores-Pritchard's heartfelt account of 'Woe unto Him' brought tears to the eyes of many in the audience, while the duet of Miss Myfanwy Price and Mr Mog Edwards, 'What Have I to do with Thee?' stirred the sternest heart.

It was after the interval, during which refreshment was served by Miss Gossamer Beynon in her inimitable manner, that fate took a hand.

Smoke was observed

to be escaping from under the podium of the conductor, the Rev Eli Jenkins. Choir and Minister were at first unaware of the danger which beset them, but during a particularly powerful projection of the alto recitative, 'Arise, Elijah', a certain restlessness among the audience was conveyed to the performers, whereupon the Rev Jenkins abandoned his baton and called for the precipitate evacuation of the Chapel.

This was carried out in exemplary manner, inspired no doubt by Mr Organ Morgan who stuck to his post and played a selection of other works by Mr Mendelssohn in a wholly successful effort to calm

the troubled spirits of the escaping congregation. He himself effected his escape only minutes before the organ itself started smouldering, a contingency which would seriously have affected the pitch of the instrument.

Meanwhile the Fire Brigade had been called and that gallant band of Llareggub volunteers arrived in time to prevent total conflagration of Bethesda Chapel.

Damage is not thought to have been extensive and it is hoped that the Chapel will be renovated in time for the choir's eagerly anticipated performance of 'Jephtha' in December. The fire is thought to have been started by a faulty paraffin heater

HANDEL EVANS

MYSTERY OF MILKMAN'S MISSING WIFE

by Dilys Owen, Chief Crime Reporter.

MYSTERY deepens concerning the whereabouts of Mrs Nest Angharad O'Callaghan, nee Morgan, wife of milkman Oswald O'Callaghan, of Wen Allt Farm, Llareggub.

Enquiries into her whereabouts were instituted yesterday when her nephew, John Morgan, back in Wales for the first time from Australia with his wife, Joylene, called at the farm to visit his uncle and aunt. During the visit, Mr Morgan was puzzled by his aunt's non-appearance and his uncle's evasiveness when questioned about her whereabouts.

During tea, he became increasingly alarmed by

muffled noises coming from a cupboard which his uncle said contained empty milk-bottles, and, on leaving the farm, he and his wife went straight to the Police Station, where they voiced their concern. A thorough search of the farm was carried out by P. C. Anita Rees, who found nothing.

Mr O'Callaghan has always claimed that his wife, who runs the bottle-washing side of his dairy business, is agoraphobic and consequently cannot venture out of the house. When questioned, none of the inhabitants of Llareggub could remember when they had last seen Mrs O'Callaghan, or if they had EVER seen her.

Mr O'Callaghan, who last year was fined £10 at Carmarthen Magistrates' Court for selling milk diluted with water, was taken into custody for questioning.

"GRIFFITHS' GOSSIP"

BIRD-FANCIER FROM BUILTH! LOCAL WIDOW IN TORRID LIAISON?

LLAREGGUB last night was agog at the revelation that twice-widowed, eminently respectable local landlady, Mrs Gwenllian Ogmores-Pritchard, 52, of Bay View, a house for paying guests at the top end of the town, was conducting a clandestine affair with an ornithologist from Builth Wells.

According to unimpeachable sources, the affair started when the said ornithologist stayed at Mrs Ogmores-Pritchard's house on a bird-watching holiday, ostensibly as a paying guest. However, witnesses report Mrs Ogmores-Prit-

chard as having alluded to the bird-watcher "sleeping in her sheets."

When I tried to interview the lady about this matter, she refused to say anything, and slammed the door in my face, having ordered me to wipe the step before I left. Her close friend, Mrs Pugh, wife of Idwal Pugh, the school-teacher, said that the story was merely the invention of local gossip, that there should be a law, and that her friend, having buried two husbands, was certainly past having anything to do with "men and their nonsense."

We await developments with interest.

Dillwyn Griffiths

UNDER MILK WOOD: HISTORY

UNDER MILK WOOD was first broadcast by the BBC on 25th January 1954, a few months after Dylan's death.

It was presented on the stage in the tenth Edinburgh Festival in 1956 and extracts from it were shown on BBC television.

The stage production, by Douglas Cleverdon and Edward Burnham, of the play was given at the New (now Albery) Theatre, London, in 1956.

The film of the play, which opened the Venice Festival in 1971, was released in 1972 with screenplay by Andrew Sinclair and starring Richard Burton, Peter O'Toole and Elizabeth Taylor.

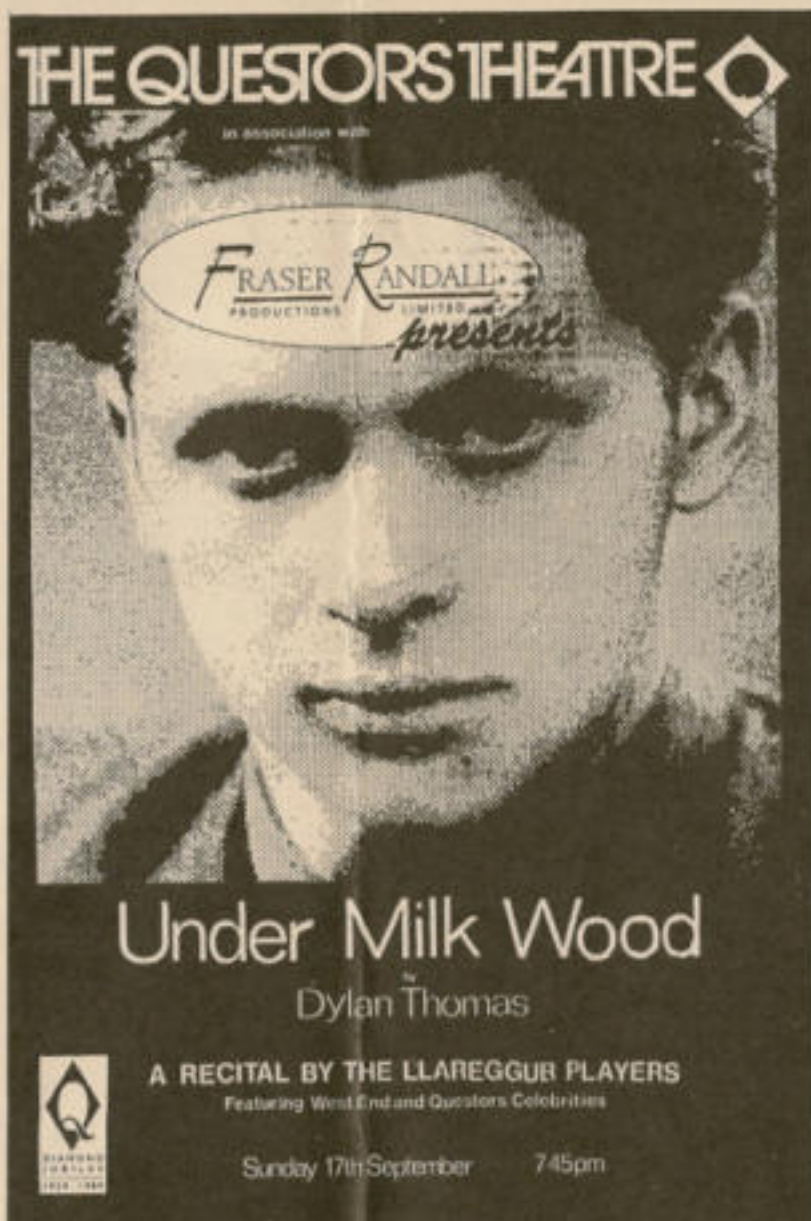
1978 saw a stage revival at the Mayfair Theatre, London, and a new radio version in stereo by the BBC.

A recent recording produced by George Martin stars Anthony Hopkins and Jonathan Pryce as the two voices.

UNDER MILK WOOD CAST LIST

GARETH ARMSTRONG FIRST VOICE
GILLIAN KERSWELL SECOND VOICE,
Matti's Mother
LEO ANDREW Mr Waldo, Mr Pritchard, 4th Drowned,
Butcher Beynon.
ANN BEVAN Mrs Pugh, Mrs Cherry, Mrs Dai Bread 1,
3rd Neighbour, Woman
IVOR DAVIS Rev. Eli Jenkins, Jack Black, 2nd Drowned
MARY DAVIES Myfanwy Price, Lily Smalls, Child, 5th Woman
DAVID EVANS Evans the Death, Dai Bread, Ocky, Drinker,
1st Drowned
GWENAN EVANS Mrs Beynon, Mrs Ogmores Pritchard, Mae Rose
Cottage, Gwennie
KEVIN FRANCIS Lord Cut Glass, No Good Boyo, Cherry Owen,
3rd Drowned, Mog Edwards
MICHAEL GABE Captain Cat
PAM GOWER Mary Ann Sailors, Waldo's Mother, Voice of the
Guidebook
MARILYN JONES Mrs Organ Morgan, Mrs Dai Bread 2, Mrs
Waldo, Mrs Watkins
CECILY HUGHES Rosie Probert, Mrs Willy Nilly, Bessie Bighead,
1st Neighbour
MEIC LLEWELLYN Mr Pugh, Mr Ogmores 1, Willy Nilly, Utah
Watkins
GAYNOR SINCLAIR Polly Garter, Gossamer Beynon, 4th Neighbour
GARETH VALENTINE Organ Morgan, Dickie, 5th Drowned, Sinbad

Director JOHN FRANCIS
Musical Director GARETH VALENTINE
Assistant Director MEIC LLEWELLYN
Designer RAY DUNNING
Costume JANE DEWEY
Lighting TIM HAYWARD
Sound FRANK WOOD
Stage Manager CHRIS SYDENHAM



SYNOPSIS

'Time Passes. Listen. Time Passes'

PRELUDE and ANTHEM (The audience are respectfully requested to stand and join in the singing of the anthem. Thank you.)

PART ONE: Night. Dawn. Morning

Interval (20 Minutes)

PART TWO: Afternoon. Evening. Night

EPILOGUE - ELI'S PRAYER

THE WELSH NATIONAL ANTHEM

Mae Hen Wlad fy Nhadau yn annwyl i mi,
Gwlad beirdd a chantorion, enwogion o fri,
Ei gwrol ryfelwyr, gwladgarwyr tra mad,
Dros ryddid collasant eu gwaed.
Gwlad! Gwlad! Pleidiol wyf i'm Gwlad;

Tra mor yn fur i'r bur hoff bau.

O, bydded i'r hen iaith barhau!

MUSIC

Setting of Eli's prayer by Gareth Valentine.

'Myfanwy' by Joseph Parry.

Other musical settings by Daniel Jones.

Incidental music by Bach, Handel, Mendelssohn and others including ANON and TRAD.

UNDER MILK WOOD

- An Assessment

AFTER that first and most famous and favourite broadcast by the B. B. C. Third programme, UMW was immediately acclaimed as a masterpiece of radio, and a few months later was awarded the international Italia Prize as the finest radio work of the year.

Had Dylan lived to be involved in the production there is no doubt that he would have lengthened the afternoon and evening sections to avoid the play's rather abrupt end.

The evening, like the morning, was to be "all singing" and he obviously had in mind a lot more "stuff for actors to say" (and sing!).

True to this spirit tonight's production gives Mog Edwards a love song to sing to his beloved Myfanwy Price while he gathers his thoughts for his daily letter to her, and a ballad to Bessie Bighead as was the author's intention.

'Dylan Thomas's beautiful, bawdy, affectionate, reckless and deeply original play was justly crowned at its first performance by a storm of cheers. . . . the characters are romantic, earthy, mad, sane, parochial, universal, and wildly comic; and they are gifted with a revelatory wonder of words' (Sunday Times).

'He strips from words their old, used, dulling, sleepiness and gives them a refreshed and awakened meaning, a new percussion.' (DAME EDITH SITWELL)

'It was at once recognised. . . that he had disturbed the roots of our language in an organic way and given it a new vitality' (The Times)

The poetic quality of Under Milk Wood is not only evident in such purple passages as Captain Cat's dream of Rosie Probert, incidentally Dylan's favourite section, but also in descriptive prose, for example the evocative First Voice Speech about Bessie Bighead, and in scenes which at first seem purely humorous in intention - such as the dialogue of the neighbours which is virtually a poem, most carefully crafted and subtly rhythmic.

We hope to convey to you our sense of wonder at this unique lyric work and to impart that vitality which is its universal and endearing quality.

CONVERSATION PIECE

First Voice: Who's your favourite poet, then?

Second Voice: Oh, Thomas without a doubt. Thomas every time for me!

1st V: Which Thomas is that then? Lots of Thomases round here. It's a sort of home from home for Thomases.

2nd V: You don't say.

1st V: So, which Thomas is it then? R. S., Edward, John?

2nd V: Don't be funny. Why, Thomas mun. You know, the one who wrote the most boiling poems and all that prose with blood pressure.

1st V: I'm not with you.

2nd V: Why, Dylan of course!

1st V: Thought he sang protest songs in the sixties.

2nd V: No, not him. He came after, liked the first Dylan's stuff and so pinched his name as a tribute, like.

1st V: Oh, I see. Did he write much?

2nd V: Never stopped. Born up the Uplands,

Attended Swansea Grammar,

Contributed poems to the School Magazine,

Worked briefly as a reporter -

'Herald of Wales', 'Swansea Evening Post' -

Rang the bells of London and

Painted it like a tart.

Published four volumes of poems,

Wrote short stories,

Broadcast Talks,

Made lecture tours,

Died too young in New York.

Buried Laugharne, his home for many years.

1st V: Oh him! I used to drink with him at the Mermaid, Mumbles. So, he was a poet.

2nd V: One of the best. He's even in Poet's Corner, Westminster Abbey.

1st V: Get away!

2nd V: Gospel. You know, he'd be tickled to death at that because he was

a bit of a lad, liked a drink, sort of provincial Bohemian, the

Rimbaud of Cwmdonkin Drive. Mind you, some say he was

a very religious poet and perhaps they've got a point. There's a

sort of liturgical fervour to his epitaph.

1st V: What's that then?

2nd V: "Oh as I was young and easy in the mercy of his means,

Time held me green and dying

Though I sang in my chains like the sea "

LEO ANDREW: Born in Briton Ferry, South Wales, where he lived and worked as a schoolteacher at Llangatwg Comprehensive School, Neath, before entering the theatrical profession ten years ago.

He began his theatrical career at Swansea Grand Theatre in "Joseph and the Amazing Technicolour Dreamcoat", and the 1979 Pantomime. Leo also appeared in "The Life and Times of David Lloyd George" for H. T. V.

West End credits include "Poppy" (RSC), "Undemeath the Arches", "On your Toes" and the Russian Chess Player in "Chess" at the Prince Edward Theatre.

Other roles include 'Anthony' in Stephen Sondheim's "Sweeney Todd" (Manchester) 'Jesus' in "Jesus Christ Superstar" (National Tour) and 'Bobby' in Sondheim's "Company" (West-cliff)

GARETH ARMSTRONG: Gareth Armstrong, like Dylan Thomas, was brought up in Swansea, and they both attended the same grammar school, though, Gareth insists, not at the same time.

In nineteen years in the professional theatre Gareth has performed in major repertory theatre, the R. S. C. and the West End. As a director he founded the "Made in Wales Stage Company", and was for three years an assistant artistic director of the SHERMAN THEATRE, Cardiff. He has performed or directed UNDER MILK WOOD all over the world, from Aberystwyth to Addis Ababa, from Romania to Romford, and from Egypt to... Ealing!

It is still his favourite play.

ANN BEVAN: What with Richard Burton being a bit of a local hero in my home town of Port Talbot, and my mother constantly dusting her National Eisteddfod trophies, I had to do my best to keep up with the Jones's. My first appearance before the public was a 'Noson Lawen' for as many neighbours and friends as we could cram into our garage back home.

I joined the Young Questors at 11, the Student Group at 14 and eventually the main acting group, playing many roles over the years (most recently Fraulein Schneider in "Cabaret"). Appeared twice at the Edinburgh Festival in Michael Green's "The Art of Course Acting Show" which transferred to the Shaftesbury Theatre, spent a year at the Richmond Theatre and played Nurse Ratched in the London premier of "One Flew Over the Cuckoo's Nest" for six months. I was also a film extra for many years.

MARY DAVIES: I heard the famous first BBC recordings of UNDER MILK WOOD when I was thirteen and fell instantly in love with DT. Armed with a copy of the text, I was soon able to meet the query - 'Do your parents know you have this book' - at a beginning-of-term book inspection with the smug, 'They gave it to me'. Dylan could be a weapon in my running skirmishes with the establishment.

I've never lived in Wales but when my brother and I were growing up we visited constantly. Dad was a Rhondda-

born miner who thought he'd got away, not least from a Baptist deacon father whose idea of an exciting Christmas present for an eight-year-old boy was Pilgrims Progress. When I grew old enough to perceive differences in the ways people live I came to love and hate the closeness of valley life. UNDER MILK WOOD may be set in a semi-rural society but it's a heartbeat away from the Wales I know. Yet even more when I go there now the talk is 'of who's dead and who's dying'.

IVOR DAVIS: Ivor Davis, despite his Welsh-sounding name, is English and appears tonight as an "honorary" Welshman. Born in Worcester, he has lived in Twickenham for twenty years and is a long-standing member of Richmond Shakespeare Society and Teddington Theatre Club. Ivor made a somewhat accident-prone Questors debut as Spettigue in "Charley's Aunt" (sustaining a torn calf muscle and doing battle with a collapsing sofa during the run). Other recent appearances include Sondheim's "Sweeney Todd" (Judge Turpin), "Much Ado About Nothing" (Verger), Stoppard's "The Real Inspector Hound" (Birdboot) and as a rather substantial ghost in "Ruddigore". Ivor also took part in the Music Hall during The Questors Music Week.

JANE DEWEY: First Welsh memory is of being bitten in a very private place by an adder in the shadow of Cader Idris. Tonight sees her revenge as she dresses the Thespian Taffs of Mattock Lane in bombazine black, in fact, quite the drabest wardrobe she could muster. When not wielding her needle she can often be seen clasping a clipboard, busy about Questors' business, but sadly seldom gracing the stage, the main 'raison d'être' for joining Questors an uncertain number of years ago. After her most recent histrionic endeavours in 'Penny Showman', a member was heard to remark "Jane Dewey... I didn't know she acted!"

RAY DUNNING: Designer, born in Brecon in 1947. His first involvement in theatre was as an ASM in the Brecon Little Theatre's production of Under Milk Wood in 1962. He studied Fine Art at Liverpool in the swinging sixties and although he never really got the knack of swinging he went into teaching. During the seventies and early eighties he designed and sometimes acted (?) in a variety of school and college productions and also found time to gain a Ph. D. After this it was all down hill. In 1985 he became active at Questors, since when he has designed nine plays including a mammoth production of Bartholomew Fair. He toured to Edinburgh in 1988 with that year's winner of the Student Playwriting Competition and he has recently returned from a tour to the Minack Theatre with the 'Irish' Seagull. He is currently trying to do something with Peliias and Melisande which is scheduled for December.

DAVID EVANS: Born in the small Glamorganshire village of Crynant, South Wales, David soon made a vocal

impression on the villagers. They pleaded with his parents to take him to London to study. Remarkable, considering he was only six months old at the time.

After years of practice, and moving lodgings, he sang before Sir Colin Davis at Covent Garden who was so impressed he insisted he join The Questors. (There is no truth in the rumour that Sir Colin had seen a bad production there the week before and wanted to get his own back).

Although a member for over twenty years David feels that all the great classic roles have been denied him by conspiring, jealous actors and short-sighted directors. Because of this he has had to confine himself to singing in such productions as "Black Eyed Susan", "Oh, What a Lovely War!", "The Beggar's Opera", "Cabaret", "Equus" (a non-singing horse) and "Good".

David is also known for his generous help to all the leading actors at The Questors who constantly seek his advice on all techniques.

He is also available for Weddings, Funerals and Bar Mitzvahs.

GWENAN EVANS: Born and brought up in Llangollen, Clwyd, the proudest moment in Gwenan's childhood was undoubtedly when she came first in the Tonic Sol-Fa sight reading competition (Open Section) at the Sunday School Eisteddfod, aged 9. She survived the bitter disappointment of never being chosen to read the Welsh children's Peace Message at the Llangollen International Eisteddfod and promptly left home for London, to seek her fortune (via Bristol University). Having been undecided at school whether to concentrate on music or drama, she ended up with a biochemistry degree and is now a freelance writer and business consultant who satisfies her artistic inclinations by acting at The Questors Theatre.

Despite living East of Offa's Dyke for 18 years and marrying outside The Blood, since the birth of the first of her two children six years ago her Celtic roots have firmly reasserted themselves, to the extent that her son now attends the London Welsh School and both children can assert their independence fluently in two languages.

KEVIN FRANCIS: Following many productions in both English and Welsh with the National Youth Theatre in Wales, Kevin's recent work has included A CHILD'S CHRISTMAS IN WALES at Theatr Clwyd, the spoof version of THE PHANTOM OF THE OPERA (in which he played the handsome hero!) At Dundee, ANIMAL FARM (as the donkey!) At Worcester, and Miss Marple in an alternative version of Euripides's MEDEA at the Lyric Theatre, Hammersmith. Kevin's television work ranges from THE DISTRICT NURSE to the leading role in Yorkshire Television's MOONWIND drama serial, and he was recently seen in Granada's SURGICAL SPIRIT and TOM'S MIDNIGHT GARDEN on BBC-1. He has just done his first radio play, THE COTTAGE, for BBC Wales and works regularly with the Player's Theatre Company in Victorian Music

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Hall. He would like to stress he is no relation whatsoever to the director.

JOHN GRIFFITHS: After reciting the 66 Books of the Bible backwards in Band of Hope at the age of 3.1/2, a career on the stage seemed the natural progression. It was some time coming. Three years into his teaching career in Ealing he joined The Questors and never looked back, storming onto the boards full-time in 1977. Twelve years later, and after a name-change and a lot of work in foreign parts, e. g. Bolton, Botswana, he manages to escape from "Phantom of the Opera" where he has already served a year of his sentence, to join in the Diamond Jubilee celebration in Mattock Lane. Let's hope it's worth it!

MICHAEL GABE: At his home town of Barry, South Wales, Michael Gabe met an old school master, "Michael", he said, "You were always a great source of pleasure to me because if I was bored I would call you to the front to sing, which was wonderful as you are completely tone deaf and quite unable to sing in tune or any particular key."

Confining himself now to non-singing roles Michael appeared at The Questors in "The Brick" and "London Assurance".

Appearances at The Tower Theatre, Islington, include "The Crucible", "Much Ado About Nothing", "Playboy of the Western World", "Bedroom Farce" and "Wild Oats".

PAM GOWER: Born in the depression, grew through a war, acted all the time at every opportunity. Trained at the Guildhall, tottered in and out of the theatrical profession for ten years then got hungry. Earned an honest living for a time - then joined Questors.

Played in Farquhar, Aeschylus, Shakespeare, Shaw, Webster, Euripides, Coward, Lorca and Brandon Thomas. Has dreamed up and organised the evenings of "Words and Wine". Still acts at every opportunity - or tries to!

TIM HAYWARD: Tim Hayward first walked the Moelwyns at the age of 14. Frequent trips to Wales since then have taken in Cnicht, Moel Ddu and the skirts of Snowdon. One dewy morning when the bread ran out, he tramped seven miles up and down into glistening grey Blaenau Ffestiniog, then back with a clammy white paper bag yeast-packed by Pierce the baker for one-and-two-pence. Away from the world of Dylan Thomas, he has been an active member of the Questors for 15 years. This involvement has lately been moderated by a job move North of Watford, and now centres round lighting design on a couple of shows each year - most recently 'Benefactors' and 'The Mind Forest'.

MARILYN JONES (a. k. a. Lyn Langridge): Her first Welsh performance was as a Questors student in 1965, playing Doto in 'A Phoenix Too Frequent' (Christopher Fry). Her most recent was in 'Ballroom' for H. T. V. where she was seen grappling drunkenly with GLYN HOUSTON in the

NEWLY -WEDS TO LIVE IN MUMBLES

A HONEYMOON in Blacnau Ffestiniog followed the wedding on Saturday of Gossamer Beynon, daughter of Mr and Mrs Benjamin Beynon of Coronation Street, Llareggub and Mr Michael Burt of Swansea. The ceremony at Bethesda Chapel, Llareggub was conducted by the Rev. Elijah Jenkins and the organist was Mr O. Morgan.

Given away by her father, a high-class butcher and poulterer, the bride wore a full-length gown of ivory slipper satin trimmed with ostrich feathers and seed pearls, and a veil held in place

with a head-dress of ostrich feathers. She carried a bouquet of white roses and lilies-of-the-valley and was attended by four bridesmaids, the Misses Effie Beynon (Bride's sister), Mae Jones of Rose Cottage (friend), Dilys and Delith Williams of Gorslas (bride's twin cousins recently recovered from extensive dental treatment), who were dressed in cerise slipper satin carrying posies of pink carnations. The best man was Mr Goronwy Daniels and the ushers were Messrs Christopher and Charles Lloyd-Roberts (bride-

groom's cousins).

The congregation was treated to a rendering of "Panis Angelicus" by local prize-winning choir-boy Ricky Rees during the signing of the register, and the choir of Llareggub Merched y Wawr, of which the bride is a leading member, sang the anthem "Lift Thine Eyes".

Before her marriage, the bride was a teacher at Llareggub Junior Mixed School, and the bridegroom is a taxidermist and part-time Special Constable. The couple will live in Mumbles.

Blodwen Parry-Jones

We would like to thank

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FOR SERVICES ABOVE & BEYOND
QUESTORS' DUTY

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RICHARD PARSONS EDITOR
GWENAN EVANS
..... EISTEDDFORD & WEDDINGS
JOHN FRANCIS DYLAN PIECES
MICHAEL GREEN RUGBY REPORT
MEIC LLEWELLYN
..... GRIFFITHS' GOSSIP & CRIME REPORT
VINCENT McQUEEN FIRE FEATURE

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streets of Abercynon. Her son Huw is carrying on the acting tradition and is appearing in the current Questors production of 'Clay'. Not to be outdone, Lyn is doing her best to shine in tonight's concert while her other son, Piers, is slaving away at the Theatre Royal, Drury Lane, building the set for 'Miss Saigon'.

GILLIAN KERSWELL (a. k. a. Gillian Davis): I have to confess that I was born within the sound of Bow bells but my mother was Welsh - very Welsh, from Tredegar, and my father's people originally hailed from Devon but they 'invaded' across the Bristol Channel and he was born in Aberdare.

My upbringing has had strong Welsh influences and for a period in the 1950's I lived in the valleys, when, being considered English, I was frequently subjected to that polite and softly barbed enquiry - "How long are you staying - when are you going back?"

SHIRLEY KING: Spent many years with the R. S. C. where she was in the original production of "Nicholas Nickleby" at the Aldwych, the Channel 4 film and the subsequent U. S. A. tours of 1981 and 1985. Last season for the R. S. C. she played the Queen in "Cymbeline" and Winnie in "Keeping Tom Nice" at the Almeida Festival. She has played in "Under Milk Wood" at the Edinburgh Festival, on Radio 4. Her many T V appearances include "Z Cars", "Mimosa Boys", and currently "1966". In her chequered career she has earned many titles, including "The Former Miss Merthyr Tydfil" and "Wales Answer to Vera Duckworth".

We regret Shirley King has had to withdraw - her place will be taken tonight by Cecily Hughes

MEIC LLEWELLYN: Meic Llewellyn has been playing Mr Pugh for over twenty years. "I cannot understand why directors always see me as this character, for I have a sweet and gentle nature," he said unassumingly. His greatest achievement is to have retired young.

GAYNOR SINCLAIR: Born and bred in Wales, it should come as no surprise to the reader that Gaynor's maiden name is Jones! Yearning for the bright lights, Gaynor left the valleys for Cardiff to study at the Welsh College of Music and Drama. Her graduation with flying colours in 1979 led to immediate international bookings, the first of which was to become the 'Gladys Pugh' of redcoating at the sun-kissed resort of Scarborough for a season. Finding the heady world of hokey cokey with the over 65's just too pressurising Gaynor was forced to opt for the easy life of the West End and rep. Productions where alas she has been unable to use her previously mentioned dancing talents include: 'Bittersweet' at Exeter, 'Eastwood Ho' and 'Shakespeare's Rome' both at the Mermaid, 'Oliver' at the Aldwych and Toronto, 'The Gondoliers' for Bristol Old Vic, 'The Scarlet Pimpernel' at Her Majesty's, 'Bless the Bride' for Sadler's Wells and most recently 'My Fair Lady' at the Opera House, Manchester. Since then Gaynor has taken the role of Polly Garter to its extreme and is the proud mother of her 9 month daughter, Sophie.

CHRIS SYDENHAM: Chris Sydenham, Stage Manager, has had Welsh leanings for several years. These were kindled by a long wet week-end in Tenby and have been fanned by wet walking holidays in Snowdonia and kite-flying expeditions on the Gower.

Her theatrical beginnings are less clear but she vaguely remembers being a daffodil in a Sunday School production of "All Things Bright and Beautiful".

GARETH VALENTINE: Having won first prize for his setting of "Sopran Fach" at the Llangollen International Eisteddfod (aged 6) Gareth soon set off for London where he studied at the Royal College of Music and the Opera School, gaining his ARCM and GRSM. He was awarded a bursary by Sir Peter Pears to study at Aldeburgh Advanced School of Music. Shows for which he has been Musical Director include "Take 8" (Royal Exchange, Manchester), "Old Devils" (Theatre Clwyd, Mold), "Oh Kay!" ("Chichester Festival"), "Swan Esther" (Old Vic), "Oliver!" (Aldwych, U. K. Tour and Toronto), "42nd Street" (Theatre Royal, Drury Lane), "Cabaret" (Strand), "Alone Together" (Kings Head), "Sleep with Friends" for Wayne Sleep. He was the dance arranger for "Kiss Me Kate" (R. S. C.) and "Sherlock Holmes" (Cambridge Theatre). He wrote songs for "Your Mother Wouldn't Like It" (Central TV) and

recently appeared on the Michael Barrymore Show with Elaine Paige. Currently working on Trevor Nunn's latest project, "Baker's Wife".

FRANK WOOD: Born while Neville Chamberlain was still Prime Minister. Educated Manchester and Durham Universities. Started a career as a schoolmaster but left the profession by a mutual decision after three years. Bluffed way into the B. B. C. as an engineer, and still there.

Began a theatrical career at the age of eight, as one of the three Kings in a Christmas play. His sole claim to fame is to have played the title role in 'The Amorous Prawn' (which deals with the indiscretions of a Secretary of State for Defence) the summer the Profumo scandal broke. Has not appeared on stage since, apart from bulking up the chorus in the odd musical.

Has been designing lights and sound for the theatre for over thirty years, and is still capable of getting it magnificently wrong.

WELSH SECTION

EISTEDDFOD YSGOL Y GARTH
Cafwyd eisteddfod lwyddiannus iawn yn Ysgol Gyfun y Garth ddydd Mercher, Mawrth iaf. Roedd y Prifathro, Mr Geraint Lloyd-Roberts, yn dra diolchgar i'r beirniaid, Miss Beulah Watkins (cerdd) a Mr Ffred Jones (adrodd a lenyddiaeth), am roi eu hamser mor barod.

Enillwyd cadair yr eisteddfod gan Sian Lloyd-Roberts am ei soned "Tywyllwch Niweliar", a'r Rhuban Glas gan Ann Evans, buddugol yn y gystadleuaeth Unawd dan 18 gyda "Mae Mam am i mi Rwymo

'Ngwallt'

Stop Press

IN our list of thanks on page 3, we should add the name of Richard Broadhurst, of White Light Lighting Hire

LLAREGGUB RFC IN RUGBY ROUT

Llareggub 4 points, Pontarddulais 9th 68.

LLAREGGUB RFC suffered yet another defeat last Saturday, although it was not their biggest of the season, for the 178 points scored against them by Ystradgynlais 5th XV remains the highest.

However, Saturday's defeat would have been bigger but for the fact that the goalposts at one end kept falling down and play was delayed while they were re-erected.

The posts had been weakened early in the game when, in a desperate effort to stop a Pontarddulais penalty going over, the Llareggub team lifted the posts out of the ground and moved them sideways as the

kick was taken. Alas, the move proved in vain, and the crossbar fell off, knocking three players unconscious.

Llareggub made several promising attacks early on but were hampered by the fact that stand-off Evan Watkins had to leave the field to rest after a very long run.

Later, he left the field for good when the referee sent him off for smoking, although Watkins claimed later that he was not sent off for smoking, but for stubbing out his cigarette on the goalposts.

Meanwhile, the Pontarddulais forwards had got on top, and with three Llareggub players going to

hospital, the result was a foregone conclusion. In fact, only one man was injured, but the other two insisted on driving him to the casualty department and remaining with him.

Llareggub's one score came when scrum-half Dai Owen, whose father Cherry played in the same position till his accident, dived over in the corner.

In fact he did not have the ball with him at the time, but the referee was unsuspected as two Llareggub players were holding him face downwards on the grass.

MALDWYN RHYS
Sports correspondent

Coming Events at The Questors

In the Playhouse:

ONE FOR THE ROAD

A KIND OF ALASKA

MOUNTAIN LANGUAGE

all by Harold Pinter

October 14, 17-21 at 7.45pm, 15 October at 3pm

Tickets: £3, £4, £5 Members FREE

These plays contain language some people may find offensive

MICHAEL BILLINGTON

"Barking up the Wrong Tree"

A discussion on the role of the theatre critic

October 15th at 7.45pm. Tickets £3.

In the Studio:

MY SISTER IN THIS HOUSE

by Wendy Kesselman

October 7, 8, 10-14 at 7.45pm. Tickets £3 Members and guests

SERIOUS MONEY

by Caryl Churchill

October 18- November 4 at 7.45pm. Tickets £3 Members and guests

This play contains language some people may find offensive



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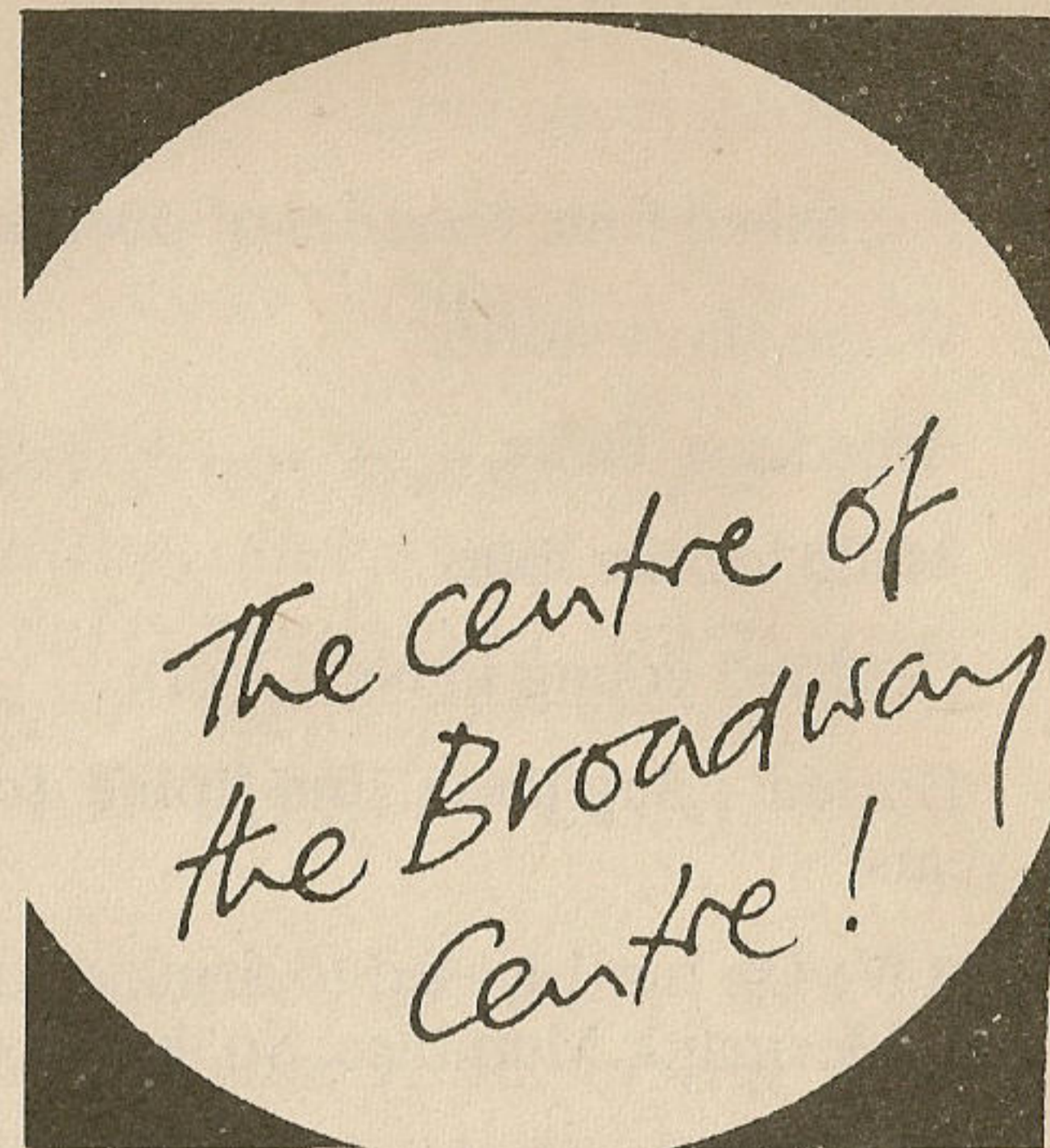
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