

## FORTHCOMING EVENTS

### *In the Studio*

#### **Martine**

**by Jean-Jacques Bernard**  
*translated by John Fowles*

A wonderfully subtle and simple chamber play that glows with all the warmth and pain of a young girl's unspoken and unrequited love.

3 - 10 February at 7.45pm

### *In the Playhouse*

#### **The School for Scandal**

**by R. B. Sheridan**

What happens when a foolish old man takes too young a wife? This romantic comedy encompasses social intrigue, back-stabbing, hypocrisy and revenge; but above all it is about the triumph of love and good humour.

10, 13 - 17 February at 7.45pm; 11 February at 2.30pm



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### *In the Studio - The 49th Student Group in*

#### **Here Comes a Chopper**

**by Eugène Ionesco**

This is one of Ionesco's most powerful plays, overwhelming, prophetic, often extraordinarily funny in its details.

13 - 17, 19 - 23 March at 7.45pm

### *In the Playhouse*

#### **Noises Off**

**by Michael Frayn**

Michael Frayn's wickedly funny play pays homage to that very British theatrical form, the farce. What starts out as an affectionate pastiche subtly transforms into a brilliant and anarchic homage to the genre, presenting us with a melée of stock characters, sexual innuendo and outrageous coincidence.

9, 12 - 16 March at 7.45pm; 10 March at 2.30pm

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By Graham Greene,  
adapted by Giles Havergal





ODE ON INTIMATIONS OF IMMORTALITY,  
FROM  
RECOLLECTIONS OF EARLY CHILDHOOD

*Heaven lies about us in our infancy !  
Shades of the prison-house begin to close  
Upon the growing Boy,  
But he beholds the light, and whence it flows,  
He sees it in his joy;  
The Youth, who daily farther from the east  
Must travel, still is Nature's priest,  
And by the vision splendid  
Is on his way attended;  
At length the Man perceives it die away,  
And fade into the light of common day.*

WILLIAM WORDSWORTH (1770 - 1850)

TRAVELS WITH MY AUNT

GILES HAVERGAL won an Olivier for a show that he first put on at The Citizens; *Travels with My Aunt*, adapted by Havergal from the novel by Graham Greene and first seen at The Citizens in November 1989, was voted Best Entertainment at the Olivier awards in 1993. Havergal collected the award as director, and its star, Simon Cadell, also picked up the Olivier for Best Comedy Performance.

This all came as a bit of a shock to Havergal, who confessed: "I am startled when anything goes on beyond its first night".

The play started out as a modest "season closer" for a limited eight performances intended with its cast of three male actors (sharing the narrative and a clutch of character parts) to keep the Citz in the black after lavish productions of *Macbeth* and *The Crucible*. Its success forced a revival during the Strathclyde summer season at the Citz in 1990, and then it went on for a two-week tour at the Lyric, Hammer-smith.

In 1992 it was again revived in a commercial production in a tour that started at Leatherhead in Surrey before bringing it into the West End at Wyndham's. "Aunt Augusta is certainly travelling on," remarked Havergal. "It is nice that something starting from nought can end up like this."

THE NOVEL

Graham Greene's 1969 novel of innocence and experience is as far from the dramatic unities as Aunt Augusta is from the conventional picture of elderly spinsterhood. Its physical journey from Southwood to South America is mirrored in the moral and emotional journey of Augusta's nephew, retired bank-manager Henry Pulling, from quietly cultivating his dahlias to wheeler-dealing with the CIA and transcontinental trafficking in stolen art.

In his marvellous comic novel, Greene brings the suburban and the bohemian together with a resounding crash of preconceptions and prejudices, creating – in the oversexed septuagenarian adventuress – a moral conundrum: where does innocence end and amorality begin?

Claire Armistead: *The Guardian*

Like most novels, *Travels with My Aunt* is better left on the page. Adaptations need government health warnings.

It's a bitter sweet book, as far removed from our concept of sixties novels (them from up t' north) as possible; two colliding worlds – the somnolent suburbia of retired bank manager Henry Pulling and the murky but exciting jet-setting activities of his aged aunt into which he's sucked. Mirroring his own conflicts, Greene made each world in turn fascinating and repellent; he wrote in the first person (Henry), a fact necessitating the dramatically debilitating device of narrator in the play.

Peter Mortimer: *The Guardian*



# Travels with my Aunt

by Graham Greene  
adapted by Giles Havergal

First performance of this production Saturday 20 January 1996

## THE CAST

*Characters (in order of appearance):*

HENRY PULLING, RICHARD PULLING, VICAR, AUNT AUGUSTA, TAXI DRIVER, GIRL IN BAR, WORDSWORTH, MISS KEENE, SPARROW, POLICEMAN, HATTY, MR CURRAN, UNCLE JO, DOUANIER, BANK MANAGER, HOTEL PORTER, GUARD ON TRAIN, TOOLEY, MR VISCONTI, ITALIAN GIRL, GERMAN OFFICER, FRAU GENERAL SCHMIDT, WOLF, RECEPTIONIST, COLONEL HAKIM, TURKISH SOLDIER, MISS PATERSON, RABBIT-NOSED MAN, O'TOOLE, PRISON GUARD, BODYGUARD, YOLANDA

*Played by:*

ALEX BATTERBEE, CECILY BLYTHER, ANTHONY CURRAN,  
LOUISE COUCHMAN, MELISSA REMUS  
& DAVID WATSON

*There will be one Interval 15 minutes*

## PRODUCTION

Director ..... RICHARD HALBERSTADT  
Set Designer ..... SANDRA COVENTRY  
Costume Designer ..... JENNY RICHARDSON  
Lighting Designer ..... FRANK WOOD  
Sound Designer ..... ALAN N. SMITH  
Stage Management ..... CAROLINE NAGLE,  
LIZ TROTT, SHARYN WILSON,  
Wardrobe Assistants ..... MARIA CHAINANI,  
CATHERINE COCHRANE, JEAN DERBY, KATE MORGAN  
Lighting Operator ..... MARTIN UDALL

*Thanks to:* BRAD ASKEW, DOROTHY BARBER, JIM CAITHNESS,  
JIM CRADDOCK, PETER COLLINS, JULIA COOKE, SARAH FINK,  
NICK HAWKER, ERIC LISTER, JO PERSE, JON WEBSTER  
& SPENCER BUTLER

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THE PLAYHOUSE IS EQUIPPED WITH AN INFRA-RED SOUND TRANSMISSION SYSTEM FOR USE BY PEOPLE WITH HEARING DIFFICULTIES. IT IS ALSO POSSIBLE TO USE THIS SYSTEM WITH PERSONAL HEARING AIDS SWITCHED TO THE T POSITION. To obtain the appropriate receiver please contact the Duty House Manager.



THE PLAYHOUSE IS EQUIPPED WITH A LIFT, WITH ACCESS TO THE BAR AND UPPER FOYER LEVELS FOR THOSE WITH MOBILITY PROBLEMS.

1. The taking of food and drink into the auditorium is NOT permitted.
2. The use of cameras, video-cameras or tape equipment during the performance is also prohibited.
3. Patrons are requested to turn off portable telephones and beepers in the auditorium, since the activation of these during a performance is offensive to audience and actors alike.



**ART EXHIBITIONS**  
**13 JANUARY – 3 FEBRUARY 1996**  
**UPPER FOYER – JOY BAIN**

Joy graduated from the Duncan of Jordanstone College of Art, Dundee in 1989. She then spent some time painting in Southern Spain and is currently living and working in Glasgow.

Joy has taken part in Group Exhibitions at the Collins Gallery, Art Exposure Gallery, Intermedia Gallery, Print Studio, all in Glasgow.

**GRAPEVINE GALLERY – CHARLI ARON**

Charli Aron is a self taught artist. She grew up in South East Asia which has inspired in her a profound respect and fascination of the Orient. Since graduating she has worked and lived in the Middle East. Jerusalem made a particularly deep impression on her. Over the last year she has begun to exhibit in both London and Bruxelles.

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**TRAVELS WITH MY AUNT**

*What the Critics said*

Splendid dialogue apart, *Travels with My Aunt* offers a stiff challenge to a stage adaptor with its first-person narration, travelogue form and extended anecdotes about the past. Havergal solves the problem at a stroke by abandoning laborious literalism.

A marvellous fluidity is achieved by having the actors narrate in Henry's tone of voice while wittily donning a host of different identities, everything from Augusta's huge black lover to an Irish wolfhound flattened during an escape from the Allies in wartime Italy.

*Travels* offers a genuinely intriguing translation from one medium to another.

Paul Taylor: *The Independent*

What follows is a reversal of the story of the emotional education of a conventional oldster by his mischievous offspring. Henry is snatched from his cosy "prison-house" by his rip-roaring Aunt Augusta and thrust into the world of *Our Man in Havana*. Someone a bit green becomes someone a bit Greene.

Benedict Nightingale: *The Times*

*Travels with My Aunt* is rather a quaint evening out. Giles Havergal's adaptation fits very snugly into the compact Wyndham's like the recall of something from a bygone age – an evening with Flanders and Swan.

Here is quintessential Little England: safe, circumspect, and very cautious. And into this well ordered world steps septuagenarian Aunt Augusta, a typically – and quietly – subversive Graham Greene creation whose gloriously unconventional attitude to life, love, and existence challenges, and finally pulls the plug on, retired bank manager and nephew Henry Pulling's code of morality forever.

As Pulling is gradually drawn, across continents, deeper and deeper into Augusta's shady world. Havergal's technique has the effect of distancing rather than enhancing Greene's clash of cultures and values. There is great fluidity but little light or shade.

Carole Woddiss: *The Glasgow Herald*

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