

March 14, 15 and 16, 1968

PROSPECT PRODUCTIONS LIMITED

(Director : Toby Robertson)

present

DAVID BARON

GILES BLOCK

GARY BOND

WILLOUGHBY GODDARD

DAVID KING

DINSDALE LANDEN

GORDON REID

RONNIE STEVENS

ANTONY WEBB

DREW WOOD

in

NO MAN'S LAND

by William Shakespeare

Director : Toby Robertson

Designer : Robin Archer

Lighting : Tony Corbett

THE MEMBERS OF THE COMPANY

DAVID BARON (Second Officer in "Twelfth Night") was a teacher before he became an actor in Canada. He returned to England 3 years ago and has since appeared in repertory at Canterbury, Croydon, Watford and Wolverhampton, but has worked mainly in television. He played Mike Szabo in "The Troubleshooters." **GILES BLOCK** (Sea Captain in "Twelfth Night") spent two years at Nottingham Playhouse, where he is best remembered for his performances as Aston in "The Caretaker" and as Alec in "Bread and Butter." He has made many appearances on television. **GARY BOND's** (Sebastian in "Twelfth Night") first big stage success was Pip in "Chips With Everything" in London and on Broadway. Other recent successes include the musical "On the Level" at the Saville, and Boswell in a B.B.C. TV colour film, "The Highland Jaunt," a re-creation of Boswell and Johnson's Highland Tour. He played Pip in "Great Expectations" on BBC TV, and co-starred with Irene Worth in Terence Rattigan's "Variations on a Theme" for ATV. **WILLOUGHBY GODDARD's** (Sir Toby Belch in "Twelfth Night") stage appearances include the Cardinal in "A Man For All Seasons" and Mr. Bumble in the musical "Oliver" for two years on Broadway. His most recent films include "The Wrong Box," "Georgy Girl" and "The Charge of the Light Brigade," shortly to be released. **DAVID KING** (Antonio in "Twelfth Night") has played for the leading classical British companies: Stratford-on-Avon, The Old Vic, the Bristol Old Vic, the New Shakespeare Company of Regent's Park and the Haymarket Theatre Company for whom he played Sir Anthony Absolute opposite Margaret Rutherford for five weeks. **DINSDALE LANDEN** (Sir Andrew Aguecheek in "Twelfth Night") has most recently been appearing as the lead in B.B.C. TV series including "The Spies" (as Richard Cadell). In Regent's Park he played the leading parts in "Henry V" and "The Taming of the Shrew," and toured with these productions to the Far East. London plays include "The Provok'd Wife" at the Vaudeville—a Prospect Production by Toby Robertson and "The Gentle Avalanche" at the Royal Court. **RICHARD MORANT** (Curio in "Twelfth Night") joined Prospect for "The Cherry Orchard" and "A Room With A View" after studying at the Central School for Speech and Drama. **GORDON REID** (Fabian in "Twelfth Night") appeared in all fourteen episodes of the A.B.C. TV series "Sat'day While Sunday"; he played the leading part in a most successful Wednesday play by David Turner for B.B.C. TV "Way Off Beat," which was directed by Toby Robertson. He also played Trinculo in "The Tempest," the Moucher in "The Gamecock" and Dr. Arne in "'Madam' said Dr. Johnson" for Prospect. **RONNIE STEVENS** (Feste in "Twelfth Night") has starred in many revues: "Intimacy at 8.30," "For Amusement Only" and "The Lord Chamberlain Regrets." Some of his best sketches were recently in the B.B.C. TV series "Before the Fringe." Film appearances include the "Carry On" series, "I'm All Right Jack," "Those Magnificent Men in Their Flying Machines" and "Smashing Time." For Prospect Productions he played the leading role of Sir Fopling Flutter in "The Man of Mode." **ANTONY WEBB** (Orsino in "Twelfth Night") has worked with many repertory companies, including Ipswich, Nottingham and, more recently, Bristol, where he played among other leading roles, Roberts in "Strife," Mirabell in "The Way of the World" and Thomas More in "A Man For All Seasons." For Prospect in Summer 1966 he played Garrick in "'Madam' said Dr. Johnson" and Lord Elgar in "Thieves' Carnival." **DREW WOOD** (Valentine in "Twelfth Night") has played for Prospect many times before; he was Francisco in "The Tempest," the Town Crier in "'Madam' said Dr. Johnson" and Portsmouth Jack in "The Gamecock." Most recently he played Tom Errand in "The Constant Couple," which transferred to London.

NO MAN'S LAND

by John Wilson

THE BATTALION in order of speaking :

Corporal ANTONY WEBB
Private Arthur Swan GARY BOND
Guard Private IVOR GOODMAN
Lieutenant William Bannon, defending officer DINSDALE LANDEN
Lieutenant Tom Scott GORDON REID
The Padre DAVID BARON
Captain Fraser, Medical Officer DAVID KING
Second Lieutenant Lawson RICHARD MORANT
Orderly Sergeant Major NICHOLAS PASHLEY

THE COURT MARTIAL :

The President WILLOUGHBY GODDARD
Captain Prentice, legal adviser DREW WOOD
Major Denham RONNIE STEVENS
Lieutenant Hammond RICHARD MORANT
Lieutenant Sedgley, prosecuting officer GILES BLOCK

The Western Front 1917

Scene : Battalion Headquarters while the Regiment is in reserve behind the front line.

Act I : A barn in use as a cell

Interval of fifteen minutes

Act II : A room in a nearby country house

Interval of fifteen minutes

Act III : The barn as in Act I

The play directed by TOBY ROBERTSON
and designed by ROBIN ARCHER

Lighting by TONY CORBETT

Two extracts from "A Subaltern's War by Charles Edmonds

On the average the front lines of the two armies were from one to four hundred yards apart, and the middle of No Man's Land was green and empty, since no one had occasion to bombard it. Hence in 1915 and 1916 a battle had to begin with a conventional trench-to-trench attack "over the top" (or "over the plonk" as a slang-phrase of 1916 put it). First you must destroy the enemy's wire by shell fire and make gaps in your own through which to emerge. Then at zero hour you climbed over the top of your trench, raced across No Man's Land and occupied the enemy's front line, if you could do it. Once there, the battle was sure to resolve itself into a scurry of bomb fighting in which parties of men rushed up and down the trenches throwing bombs at one another, a most unsatisfactory employment, exceedingly unpleasant for either party. . . . How different were the days spent in rest after Passchendaele, from the happy holidays which succeeded the Battle of the Somme a year before. One no longer had a boy's resilience. Two winters in the trenches had struck a chill into our bones. Heart and nerve and sinew had served their turn, and were most unwilling to be forced into further service. It was hard to build up a company again. With a kind of apathy we set to work, only spurred on a little by medals and promotion, to re-create the old tradition; and grew in time as fond of the new as of the old company. War had become so normal an activity that one's mental horizon was bounded by the British front in France and the interval before next spring with its new battles. World politics swept over our heads unnoticed, and the future meant nothing to men living in daily expectation of death.

From "The First World War" by A. J. P. Taylor

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On 31st July there began what is officially called the third battle of Ypres, popularly—from its last phase—Passchendaele, most truly by Lloyd George the battle of the mud. Failure was obvious by the end of the first day to everyone except Haig and his immediate circle. The greatest advance was less than half a mile. The main German line was nowhere reached. Rain fell heavily. The ground churned up by shell-fire turned to mud. Men, struggling to advance, sank up to their waists. Guns disappeared in the mud. Haig sent in tanks. These also vanished in the mud. . . . On 8th November, Haig's Chief-of-Staff visited the fighting zone for the first time. As his car struggled through the mud, he burst into tears, and cried: "Good God, did we really send men to fight in that?" His companion replied: "It's worse further up."

From "An Onlooker in France 1917-1919" by Sir William Orpen, K.B.E., R.A.

"Never shall I forget my first sight of the Somme in summer-time. I had left it mud, nothing but water, shell-holes and mud—the most gloomy, dreary abomination of desolation the mind could imagine; and now, in the summer of 1917, no words could express the beauty of it. The dreary, dismal mud was baked white and pure—dazzling white. White daisies, red poppies and a blue flower, great masses of them, stretched for miles and miles. The sky a pure dark, and the whole air, up to a height of about forty feet, thick with white butterflies: your clothes were covered with butterflies. It was like an enchanted land; but in place of fairies there were thousands of little white crosses, marked "Unknown British Soldier" for the most part. (Later, all these bodies were taken up and nearly all were identified and re-buried in Army cemeteries.) Through the masses of white butterflies, blue dragon-flies darted about; high up the larks sang; higher still the aeroplanes droned. Everything shimmered in the heat. Clothes, guns, all that had been left in confusion when the war passed on, had now been baked by the sun into one wonderful combination of colour—white, pale grey and pale gold.

AUTHOR

JOHN WILSON, a Scot from Hamilton, wrote an earlier version of this play entitled HAMP which was presented at the 1964 Edinburgh Festival. This was based on an episode of the novel "Return to the Wood" by J. L. Hodson which was also the source of the Joseph Losey film KING AND COUNTRY. HAMP was presented in America where it won an award for one of the best plays on and off Broadway of the 1966/67 season.

DIRECTOR, DESIGNER, LIGHTING

TOBY ROBERTSON became Artistic Director of Prospect in 1964, since when he has directed sixteen of the company's twenty-two productions, including "Macbeth," "The Tempest," and "The Gamecock," and, for the 1967 Edinburgh Festival "A Room With a View," an adaptation of E. M. Forster's novel, especially commissioned by Prospect.

ROBIN ARCHER's work for Prospect in 1966/67 included "The Tempest" and "A Murder of No Importance." In 1967 he also designed "The Constant Couple," directed by Richard Cottrell, and "A Room With a View," directed by Toby Robertson. His recent designs for Bristol Old Vic include "The Devils," "Two Gentlemen of Verona" and "The Italian Girl," which is now in the West End. **TONY CORBETT** has worked on many West End productions, including "Girl In My Soup," "Howards End," "Flea in Her Ear" and the Prospect Production of "The Cherry Orchard."

PROSPECT PRODUCTIONS

Prospect Productions, founded by Elizabeth Sweeting and Iain Mackintosh in 1961, is the only major state subsidised company in Great Britain wholly committed to a touring policy. Since the summer of 1964, when Toby Robertson became Director of Productions, Prospect has presented twenty-four productions at twenty-five theatres throughout Great Britain. Sixteen of these plays have been directed by Toby Robertson, including: two earlier Shakespearian productions, "Macbeth" and "The Tempest"; three Restoration comedies, "The Soldier's Fortune," "The Confederacy" and "The Man of Mode"; and two especially commissioned new plays "Madam said Dr. Johnson" and "A Room With a View," based on the novel by E. M. Forster, which achieved immense success at last year's Edinburgh Festival. The Associate Director is Richard Cottrell, who translated and produced "The Cherry Orchard"; it was he who cast Lila Kedrova as Madame Ranyevskaya, who won for this, her first appearance on the English stage, the Evening Standard Award as Actress of the Year.

The "Twelfth Night"/"No Man's Land" tour opened in Croydon on 23rd January. "Twelfth Night" played alone at Croydon, Cambridge and Belfast — "No Man's Land" also played alone at Cambridge later in the tour — and the two plays were seen in repertoire at Sunderland and Bury St. Edmunds. The tour ends here in Southampton on March 16th.

For PROSPECT PRODUCTIONS LIMITED

Direction

Director of Productions TOBY ROBERTSON
Associate Director RICHARD COTTRELL
Administrator IAIN MACKINTOSH

Permanent Staff

Sound Technician FRANCIS WOOLLEY
Wardrobe Supervisor JENNIFER ALDEN
Personal Secretary to the Administrator DINAH MAY BONNELLA
Publicity VIVIEN ETRIDGE (WEL 4793)

For the Current Production

Company Manager RICHARD CASWELL
Deputy Stage Manager PAULINE DAKE
Assistant Stage Managers IVOR GOODMAN
NICHOLAS PASHLEY, CHRISTINE REID
Wardrobe Assistant FELICITY TAYLOR

Set built by Alex Macpherson and Brian Whittle (by arrangement with the Cambridge Arts Theatre Trust) and painted by Michael Clarke. Costumes by L. & H. Nathan. Portable Army Communion Set kindly supplied by Colonel Crewe, Royal Army Chaplain's Department, Bagshot. Sound by Antony Horder Theatre Projects (Sound) Limited. Additional Lighting by Theatre Projects (Lighting) Limited. The Director would also like to thank the Imperial War Museum for help with research and loan of photographs.

For NUFFIELD THEATRE

Licensee D. A. SCHOFIELD
Business Manager JOAN H. ABBS
Technical Manager G. L. S. BATTY
Chief Electrician DEREK JONES

In accordance with the requirements of the licensing authority:

- 1 The audience may leave at the end of the performance by all exit doors.
- 2 All gangways, corridors, staircases and passageways which afford a means of exit shall be kept entirely free from obstruction.
- 3 Persons shall not be permitted to stand or sit in any of the gangways except in positions authorised by the licensing authority and in the numbers indicated in the notices exhibited in those positions.
- 4 The safety curtain shall be lowered and raised at each performance in the presence of the audience.

The management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

The taking of photographs in the theatre is forbidden