

COPENHAGEN THEATRE CIRCLE

Presents in English



The Browning Version
by Terence Rattigan

The Lover
by Harold Pinter

WINDSOR THEATRE
Peter Bangs Vej 62, Frederiksberg

Monday 2, Tuesday 3, Wednesday 4 May 1988 at 8 p.m.

Dear Patron . . .

I should like to welcome you to the second production of the Copenhagen Theatre Circle's twentieth season. This is a special occasion as it marks not only our return to Frederiksberg, where we have not performed since our 1975 production of *Relatively Speaking* at the Aveny Theatre, but a reunion with Terence Rattigan whose play *Separate Tables* was the CTC's first production in 1969.

Throughout the years the Copenhagen Theatre Circle has offered its audiences a variety of high-quality theatre from straight plays to farce to Victorian Music Hall. In recent years, some of these have gone on to win praise and awards at an international theatre festival for European English-speaking amateur groups. One of tonight's plays, *The Lover*, is our 1988 festival entry which will be performed in Brussels at Whitsun.

You, the audience, has played a singular role in these productions. Each one of you becomes a part of the whole known as an audience, and as such, helps to make every performance unique — you help us to create the magic. Together with the cast, a community is formed for an evening where each gives to the other. That is the very special experience of live theatre. On behalf of the Copenhagen Theatre Circle, I want to thank you for continuing to help us create the magic.

I wish you an enjoyable evening, and look forward to seeing you again at our next production in October.

Barbara Lehman
Chairman

The Plays . . .

The Browning Version

Andrew Crocker-Harris, the classics master at an English public school, is having to retire early due to heart trouble and take a less demanding but poorly paid teaching job elsewhere. Though a brilliant classical scholar who has won the highest academic honours, Andrew has not been a success as a schoolmaster, a fact that he freely admits. His marriage too has been a failure, and his wife Millie does not disguise her resentment that he has not provided her with the social standing she expected.

Andrew has developed an attitude of cold acceptance that allows him to tolerate such indignities as his wife's many affairs with his colleagues, and the headmaster's patronizing and insensitive way of announcing that he is not eligible for a pension. But the emotion that he has controlled for so long is finally unlocked on the last day of term by an act of kindness by one of the pupils. This, together with the persistence of Frank Hunter, a fellow master and Millie's latest lover, lead Andrew to reappraise both his future and his self esteem.

The Lover

Richard is a prosperous, respectable businessman who has been married to Sarah for ten years. She has a lover and he has a mistress whom they discuss quite openly — it is all most civilized and modern. On the afternoons when the lover calls Sarah and he indulge their erotic fantasies. All goes well until one of them wishes to do away with their “afternoons” and make them part of real life.

Om stykkerne . . .

The Browning Version

Andrew Crocker-Harris, der underviser i græsk og latin på en engelsk privatskole, er nødt til at trække sig tilbage før tiden og påtage sig mindre udfordrende og ligefrem dårligt betalt undervisning andetsteds.

Endskønt han har gjort sig strålende bemærket som forsker og har vundet de højeste akademiske anerkendelser, har Andrew ikke været nogen succes som lærer, hvilket han åbent erkender. Også hans ægteskab har været en fallit, og hans kone, Millie, lægger ikke skjul på sin ærgrelse over, at han ikke har kunnet give hende den stilling i samfundet, som hun havde forventet.

Andrew har udviklet en kølig, tolerant holdning, som gør det muligt for ham at tåle sådanne ydmygelser som hans kones mange affærer med hans kolleger, og rektors nedladdenhed og ufølsomme måde at meddele ham på, at han ikke kan komme i betragtning til en pension. De følelser, han så længe har behersket, kommer imidlertid pludselig til udbrud på den sidste skoledag inden ferien, da en af eleverne viser ham en venlighed. Dette, i forbindelse med kollegaen Frank Hunters utrættelige sværmeri for Millie som hendes nyeste elsker, fører til, at Andrew tager sin fremtid og sin selvrespekt op til fornyet overvejelse.

The Lover

Richard er en velhavende og respekteret forretningsmand, der har været gift med Sarah i ti år. Hun har en elsker og han en elskerinde, som de indbyrdes taler helt åbent om — det er altsammen højt civiliseret og moderne. De eftermiddage, hvor elskereren indfinder sig, kaster han og Sarah sig ud i erotiske fantasier. Alt går vel, indtil en af dem ønsker at sætte en stopper for deres "eftermiddage" og gøre den til en del af det virkelige liv.

Production staff ...

The Browning version

Stage Manager	<i>Christine Burton</i>
Properties	<i>Monica Heaston</i> <i>Jørgen Møller</i>
Prompter	<i>Alison Smith</i>
Set Design	<i>Jeanette Tønnesen</i>
Set Construction and Painting	<i>Victor Soland</i> <i>Monica Heaston</i> <i>Colin Gosden</i> <i>Ed Kowalski</i> <i>Hanne W. Nielsen</i> <i>Tomáš Technik</i>

The Lover

Stage Manager	<i>Solvejg Glass</i>
Properties	<i>Hanne Ryge Nielsen</i> <i>Kirsten Ravn</i>
Prompter	<i>Lucy McCredie</i>
Set Design	<i>Lone Sander Klan</i>
Set Construction and Painting	<i>Ed Kowalski</i> <i>Victor Soland</i>
Wardrobe Assistants	<i>Ngairé Castles</i> <i>Inger Paulsen</i>

THE BROWNING VERSION

by Terence Rattigan

Directed by Ian Russell

Cast

John Taplow Craig Burton
Frank Hunter Keith Wilson
Millie Crocker-Harris Diana Goetz
Andrew Crocker-Harris Frank Theakston
Dr Frobisher John Weait
Peter Gilbert Charles Sheehan
Mrs Gilbert Søs Haugaard

*The action of the play passes
in the Crocker-Harris's flat*

*Copenhagen Theatre Circle with
and Dorteck Danmark ApS for their generous support*

Smoking is not permitted

THE LOVER

by Harold Pinter

Directed by Lone Sander Klan

Cast

Sarah Claire Campbell Clausen

Richard Ian McCredie

John Christopher John A. Wilkes

*The action of the play passes
in Sarah and Richard's home near Windsor*

There will be an interval of 20 minutes
between the plays

*es to thank ICI Danmark AS
nerous sponsorship of this production*

ted in the auditorium

Production staff . . .

Stage Staff	<i>Victor Soland</i> <i>Pat Griffiths</i> <i>Ed Kowalski</i> <i>Hanne W. Nielsen</i>
Lighting Designer	<i>Barbara Lehman</i>
Lighting Assistants	<i>Jacob Sander Klan</i> <i>Jens Toftelund</i>
Sound	<i>Phil Glaser</i>
Sound Assistant	<i>Tomáš Technik</i>
Wardrobe	<i>Kim Taylor</i>
Make-up	<i>Jennifer Nielsen</i>
Poster Design	<i>Peter Roos</i>
Publicity	<i>Frank Theakston</i> <i>June Bramson</i> <i>Ed Kowalski</i>
Ticket Sales and Box Office	<i>June Bramson</i>
Front-of-house Manager	<i>Carole Rasmussen</i>
Front-of-house Staff	<i>Mary Stewart Burgher</i> <i>Anna Halager</i> <i>Christine Ingram</i>

Who's Who . . .

CRAIG BURTON was born in Dunoan, Scotland in 1972 and spent most of his young life in Nairobi, Kenya before coming to live in Denmark in 1984. While in Nairobi he took part in several kindergarten and junior school productions including *Snow White and the Seven Dwarfs* and *Alice in Wonderland*. This is his debut for the CTC. Craig is a pupil in the international department at Rygaards Skole, where he is at present preparing for his "O"-level GCE examinations. He is interested in drama and in 1986 took a leading part in *Murder in the Red Barn*. Craig's other hobbies include rugby, soccer, skiing, ice hockey and stamp collecting.

CLAIRE CLAUSEN first joined the CTC in 1982, playing Lady Muldoon in *The Real Inspector Hound*. Since then she has appeared in many productions, including *Mill Hill*, *Bedroom Farce*, *Blithe Spirit*, *Habeas Corpus*, *Portrait of Murder* and *Ten Times Table*. And of course she was voted best actress at FEATS '86 for her performance in *The Love Course*. Claire served on the Committee of the CTC for five seasons and for two of those was Chairman. Her theatrical experience goes back to school years in her native New Zealand. She attended drama school and later joined the New Zealand Broadcasting Corporation as a radio and television announcer. Claire has been in Denmark for a number of years, and for most of that time has worked for Barclay's Bank.

DIANA GOETZ has been enjoyed amateur dramatics for over 40 years, since an unexpected appearance on the stage of the Wimbledon Hippodrome at the end of the War. She acted at school, and since joining the Royal Navy in 1958 has regularly taken part in the RN Drama Festival. Diana has played the mother of the eccentric Elwood P. Dowd in *Harvey*, an embittered wife in *Three Stars for Comfort*, and Rigor Mortis in *Doctor in the House*. She has also appeared in several musicals such as *Salad Days* and *South Pacific*, as well as various pantomimes. Diana joined the CTC soon after arriving in Copenhagen in January 1986, and her first stage role was that of Lady Margaret Truscott in John Mortimer's *Edwin*, which went on to win first prize at FEATS '87 in Antwerp.

Who's Who . . .

SØS HAUGAARD is a relative newcomer to the CTC. Born in Birkerød, Søs now lives in Copenhagen, where she studies drama and English at the University of Copenhagen and works part-time as a translator on a national newspaper. Søs has taken courses in acting technique, movement, improvisation, etc. at the Cafétéatrets Dramaskole in Copenhagen and at the Webber Douglas Academy of Dramatic Art, London, as well as through private tuition. She has appeared in plays performed in English at the University, her latest role being that of Lady Teazle in Sheridan's *The School for Scandal* last February. Her debut for the CTC was in the demanding role of Alice in our January production of *The Killing of Sister George*.

IAN MCCREDIE was born in Warwick and grew up in Folkestone. He graduated from Cambridge and joined the British Foreign Office in 1975. Ian became involved in amateur dramatics as a result of his wife's enthusiasm, becoming a leading member of the underground theatre group in Tehran during the revolution. He played the eponymous character in *Charlie's Aunt* and Anthony in *Move over Mrs Markham*, as well as Bottom in *A Midsummer Night's Dream* in the garden of the summer residence of the British Ambassador to Tehran. Ian's debut for the CTC was as George Pepper in our 1986 revue "Tonight at Eight", and he followed that with a leading role in Ayckbourn's *Ten Times Table*.

CHARLES SHEEHAN is 30 years old and has lived in Copenhagen for the past three years. He is making his first appearance on stage for the CTC, which will almost certainly be his last too as he intends leaving Denmark in the summer. Since a childhood appearance in the film *Ryan's Daughter*, Charles says his acting career has gone steadily downhill. He assisted with an earlier CTC production, *Edward*, in 1985 and was involved in plays staged by the drama society at university. Charles is second secretary at the Irish Embassy.

Who's Who . . .

FRANK THEAKSTON is no stranger to Copenhagen audiences, having first appeared in *Boeing-Boeing* in 1979. Frank joined the Copenhagen office of the World Health Organization that year from Geneva, where he was a keen member of the dramatic and operatic societies, playing a variety of roles from Shakespeare to pantomime Dame. Since then he has taken part in many of the CTC's productions, including major roles in *The Real Inspector Hound*, *Bedroom Farce*, *The Good Doctor* and *Blithe Spirit*. Frank also takes an interest in many other aspects of the Society, including set construction and publicity, and was Chairman for four years.

JOHN WEAIT was introduced to the stage as the grandmother in *Vice Versa* at prep school. His next excursions into amateur dramatics were as Dickie Winslow in *The Winslow Boy* and as Minister Anderson in *The Devil's Disciple* in his late teens. In India between 1968 and 1970 he took part in several productions, including the role of Elyot Chase in *Private Lives*. He also directed Peter Ustinov's *Half Way up the Tree* and was co-author and producer of a Christmas pantomime, *Aladdin*. This is John's third appearance on the CTC stage, having played the part of Lawrence in *Ten Times Table* and that of Thomas Marjoriebanks in *Edwin*.

CHRISTOPHER WILKES hails from the Isle of Wight, although he spent most of his early years in London. At school he took various small parts in plays ranging from Shakespeare to original satire. Chris first encountered the CTC during rehearsals for *The Good Doctor* in the summer of 1983. He looked after the properties for that production and also for *Blithe Spirit*, and was the enthusiastic Front-of-House Manager for our last Victorian Music Hall. Chris's first role for the CTC was as the spotty Dennis in *Habeas Corpus*, and this was followed by parts in *Fando and Lis*, *Portrait of Murder* and the revue "Tonight at Eight".

Who's Who ...

KEITH WILSON has been in Denmark only since December. To date his theatrical involvement has been exclusively in his home town of Adelaide, South Australia, beginning with school plays such as *Twelfth Night* and *A Man for All Seasons*. While studying law and languages, Keith took part in some 14 productions of French theatre as actor and later director. He also appeared in several French *café-théâtre* shows, the last in 1986. In that year too he directed Feydeau's *Tailleur pour Dames*, qualified as a lawyer, and ventured back into English theatre to play an assortment of characters in Dickens' *A Tale of Two Cities* for the Adelaide Festival "Fringe". Keith says that in the light of his previous experience, the role of Frank Hunter is as much a change of mood as of character.

COPENHAGEN THEATRE CIRCLE

Twentieth Season

Honorary Presidents

H.E. Miss Dorothy Armstrong, The Canadian Ambassador

H.E. Mr Jeffrey Benson, The Australian Ambassador

H.E. Mr Liam Rigney, The Irish Ambassador

H.E. Mr Terence Todman, The American Ambassador

H.E. Mr Peter Unwin, The British Ambassador

For some 20 years now the CTC has done its best to provide two things: the public with English amateur theatre of a high standard, and its members with the enjoyment and satisfaction of achieving that high standard. Among our most remembered productions have been:

Separate Tables

Cactus Flower

Mary, Mary

Come Blow Your Horn

Vital Assistance

Relatively Speaking

Last of the Red Hot Lovers

Boeing-Boeing

Bedroom Farce

The Good Doctor

Blithe Spirit

Habeas Corpus

Portrait of Murder

Ten Times Table

Edwin

The Killing of Sister George

And in addition we have presented numerous one-act plays, revues and Victorian Music Halls.

We always welcome new members. It doesn't matter what your talents are, we can always put them to good use. Most of all, we want to meet people who like the company of other people in a creative and fulfilling hobby.

If you are interested in finding out more about the CTC write to the Membership Secretary, Copenhagen Theatre Circle, Postbox 188, 2800 Lyngby. Or simply pick up the phone and call June Bramson on 01 - 62 86 20.