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NOTTINGHAM PLAYHOUSE

Teeth'n' Smiles

David Hare

Director
Designer
Lighting
Musical Director
Sound

PENNY CHERNS
DI SEYMOUR
RORY DEMPSTER
DAVE BROWN
ANDREW GIBBS

Nottingham Playhouse gratefully acknowledges financial assistance from the Arts Council of Great Britain, Nottingham City Council, Nottinghamshire County Council and Rushcliffe Borough Council.

NOTTINGHAM PLAYHOUSE

NEW AUTUMN SEASON

PREMIERE

Opening
Thursday, 20 September

ANTONIO

John Marston
new adaptation by Peter Barnes

PREMIERE

Opening
Tuesday, 2 October
Nottingham Playhouse
and 7:84 (England)
present

BITTER APPLES

a musical by John McGrath
and Mark Brown

Opening
Thursday, 11 October

Michael Feast
as

HAMLET

William Shakespeare

PREMIERE

Opening
Thursday, 15 November

FOREVER YOUNG

Shane Connaughton

PREMIERE

Opening
Thursday, 22 November

RICH AND RICH

Bertolt Brecht
new translation by Alan Brown
and Kyra Dietz

BOOKING OPENS SHORTLY

Full details and new Subscription Scheme information
available in due course in Playhouse Autumn Brochure.

ARE YOU ON OUR MAILING LIST?

If not contact: Marketing Department,
Nottingham Playhouse, Wellington Circus,
Nottingham NG1 5AF, Tel Nottm 44361.

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I could taste
-now I've found one'**



JKM28NP

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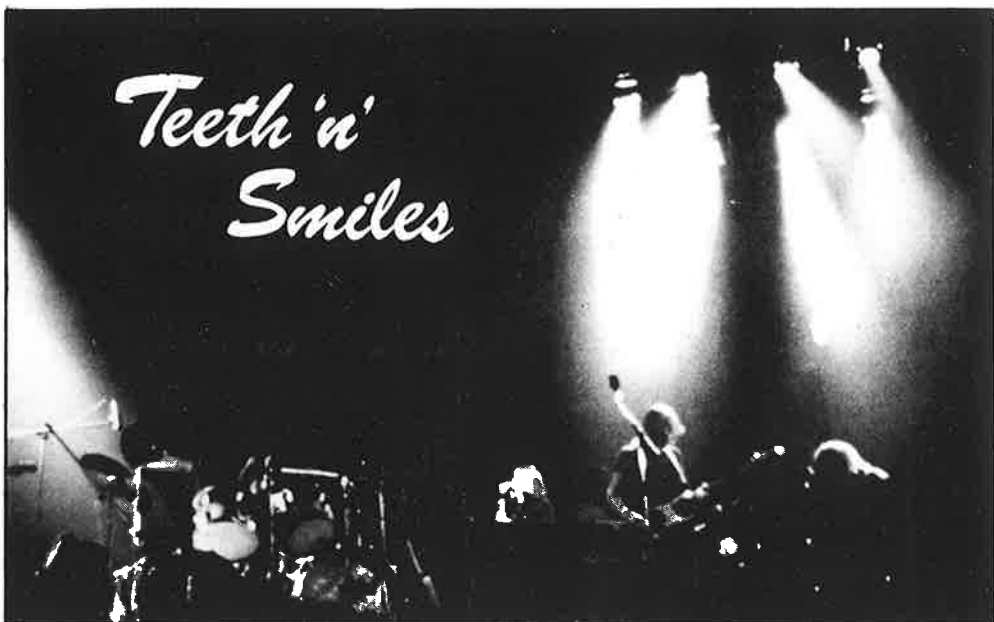
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Teeth 'n' Smiles



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Maggie
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DON HAWKINS
MERVYN STUTTER
CHRIS JAGGER
RON EMSLIE
KEITH TAYLOR
DAVID BAMBER
LINDA MARLOWE
MAURICE KAUFMANN
TONY HEAD

NICK EARLE
AMANDA J SMITH
JENNIFER DEAN

The play is set during the night of 9 June, 1969

There will be one interval of 15 minutes

First performance of this production 1 August 1979

Nottingham Playhouse would like to thank: Moët & Chandon for champagne; Johnny Walker for whiskey bottles; Albany Hotel for salvers. Settings, Properties & Costumes by the Nottingham Playhouse Workshops. Regular Suppliers: Cigars, Cigarettes and Tobacco by John Player and Sons; Ronson Products for lighters; Hosiery, Leotards and Lingerie by Charnos; Stage Lighting by Rank Strand; Coffee and Chocolates supplied by the Nestlé Company Ltd.; Tailoring by Bob Patchett; Silver by M. Kemp; Production Photographs by Gerald Murray; Wigs by Stevie Hall; Radio Nottingham.

The Sixties

1967

1967 was amazing because, for one glorious summer, we really did believe that all you needed was love. And that love was everything. And that love was going to change the world. By 'we' I mean every young person who bought a kaftan, or wore beads, or hung a tinkling Indian bell around the neck, or played Scott McKenzie's *San Francisco (Flowers In Your Hair)*. We included those who dropped acid, stuck flowers into the barrels of the rifles of the soldiers guarding the Pentagon, attended Be-In and Love-Ins, coupled gently under the stars and to the strains of Procul Harum's *A Whiter Shade of Pale*. Or wandered around Monterey, at pop's first great festival and tribal gathering, stoned on pot or merely the 'natural high' of being young, loved and loving and accompanied by music.



MONTEREY

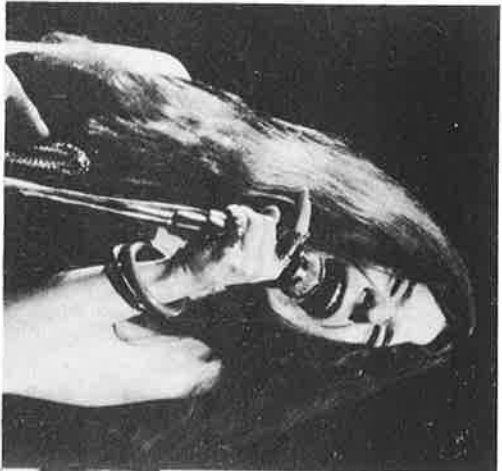
WOODSTOCK

The Sixties drew to a close with a clash between light and dark. The light was Woodstock, the final flowering of the peace and love movement. The hippie tribes gathered at the farm of Max Yasgur in upstate New York for three August days in '69. It started out as a commercial venture, but the half million crowd that arrived inundated the organisation and the facilities and the doors were thrown open to all and sundry for free.

The second day the heavens opened and the rain turned the site into a quagmire but peace and tranquillity reigned and in the mud the Woodstock Nation – as they came to be known – listened to the music of Ten Years After, Sha Na Na, Santana, Richie Havens, John Sebastian, Joan Baez, Arlo Guthrie, The Who, Country Joe MacDonald, Sly And The Family Stone, Canned Heat, Joe Cocker, Jimi Hendrix, Crosby, Stills, Nash and Young, Jefferson Airplane, Grateful Dead, the Band, Blood, Sweat and Tears, Creedence Clearwater Revival, the Incredible String Band, Jimmy Winter, Paul Butterfield, Janis Joplin, Melanie, Ravi Shankar, Mountain and Keef Hartley. It was a beautiful, if rather self-conscious, event and it passed into the rock annals as the highpoint of youth's tribalism. It also lost money as a festival and gained a fortune as a movie and albums. It seemed to confirm that those things we'd believed in 1967 could actually happen. Another festival, four months later, killed such whimsical beliefs for ever.

JANIS JOPLIN

She died on October 3rd, 1970, after accidentally injecting an overdose of heroin into her arm. Another death had been added to the toll of artists who had been at Monterey – Otis Redding, Brian Jones, Al Wilson, Hendrix and then Janis. Hendrix had died only three weeks before, and the similarity in both their lives and deaths was uncanny. They were both 27, and had both made it big at Monterey. They both poured out solid sexuality on the stage, and were both preparing new songs with new bands to reinstate themselves as rock stars. Lastly, they both neutralised their lives with narcotics.



ALTAMONT

Youth gathering at festivals not of life, but of death. A fan was stabbed to death at Altamont, where the Hells Angels had insisted on supervising the 'security'. The show must go on, it did. 'The musicians did it to themselves,' Bill Graham believes. 'They go involved in coke or mescaline or heroin on a regular basis, and it showed in their material. It showed in the lapsed time between their records. It got to the point where the public would go to shows just to see if musicians would turn up, and when they did turn up, it was an event. It was a macabre reason for going to a music show, but it was the truth.'



JIMMY HENDRIX

In retrospect, Monterey had been the beginning and the end at once. After this the next step was transcendental meditation, a craze that blossomed one day after the Beatles took it up and dropped dead exactly one day after they abandoned it again. While it lasted, though, it was big.

..... the whole meditation bit had been very much a legacy from the LSD period – pop had stuffed itself so full of acid that it addled its mind, it went lightheaded. What next? the fashions change maybe three times a year and they're hardly relevant, they're all jokes anyway only the underlying restlessness remains and is real. It was this restlessness, this basic hunger for solutions that gave rise to acid rock, love-rock and meditation, and that's going to give rise to the next move. And whatever that next move may be, it's going to be expressed through rock, because pop is the new religion, it's the major rallying cry. Just possibly, in fact, rock is going to be a real political factor over these next years. It won't last, of course, within a decade the intensity will have gone and this generation will sink into the same uneasy apathy as any other. In the meantime though rock may count.

Adapted from *Awopbopaloobopaloobambboom* Nik Cohn, 1969.



The Beatles of '67



Richard Nixon inaugurated 37th President of USA.

London School of Economics reopens after 3 weeks of student unrest.

Concorde makes first test flight. Kray Brothers convicted & sentenced to life imprisonment.

James Earl Ray convicted of murder of Martin Luther King.

'I Am Curious Yellow' premieres.

Paul McCartney marries.

John Lennon marries.

Slaughterhouse Five published.

US combat toll in Vietnam surpasses Korean toll at 33,641.

'Aquarius/Let the Sunshine In' climbs singles charts.

'Oliver!' takes Oscar for best picture. Sirhan Sirhan convicted of murder of Robert Kennedy.

OE2 launched.

Roy Jenkins delivers Budget speech. Bernadette Devlin gives maiden speech. Civil War in Biafra. De Gaulle resigns. Beatles' 'Get Back' tops British charts.

Pope cuts 200 saints from church calendar.

'Midnight Cowboy' premieres.

The Who's rock opera 'Tommy' hits charts.

Judy Garland dies of drug overdose.

Release of 'Wild Bunch'.

Investiture of Prince of Wales.

Withdrawal of first American troops from Vietnam.

Premiere of 'Easy Rider'.

Mary Jo Kopechne drowns at Chappaquiddick.

Neil Armstrong is first man on moon.

Five die in Manson murders.

British troops called in to Northern Ireland.

Woodstock festival.

First sit-down strike of combat troops in Vietnam.

Ho Chi Minh dies.

Dylan at Isle of Wight Festival.

'Buch Cassidy and the Sundance Kid' premieres.

Apollo 11 lands on moon.

US loses 6,000th plane over Vietnam.

'Abbey Road' tops American album charts.

Capital punishment finally abolished in UK.



THE SIXTIES

SIXTIES ROCK

Keith Moon, drummer with the Who, says. 'There were so many of them that agents just signed up anyone who came along. We were sent out to the most obscure places, one side of the country one night and the other side the next, and all for thirty dollars a night. But it would cost that to get there and back. Most of our pocket money, therefore, had to be borrowed from the agents – and paid back with interest. In fact, you never really earned any money at all. The equipment was paid for by the agency, so was the van that took you to concerts and brought you home. And when the agents got paid for the work we had done, they kept most of it as repayment for loans and paid us ten or twenty dollars a week. The agents and the managers and the record companies had everything sewn up, and we were just getting further into debt.'

The mid-sixties was littered with rock groups exploited in much the same way as many of the swing bands had been in the thirties. On tour, promoters would demand five or six performances a week; if the crowds were good, maybe a seventh. Image was everything.



Keith Moon, Peter Dinklage

BRITISH SINGLES CHART

June 7 - 13, 1969

- 1 Dizzy – Tommy Roe
- 2 Get Back – The Beatles
- 3 Man of the World – Fleetwood Mac
- 4 The Ballad of John & Yoko – The Beatles
- 5 My Way – Frank Sinatra
- 6 The Boxer – Simon & Garfunkel
- 7 My Sentimental Friend – Herman's Hermits
- 8 Behind the Painted Smile – Isley Brothers
- 9 Oh Happy Day – Edwin Hawkins Singers
- 10 Ragmuffin Man – Manfred Mann
- 11 Love Me Tonight – Tom Jones
- 12 Time Is Tight – Booker T & The MG's
- 13 Tracks of My Tears – Smokey Robinson & The Miracles
- 14 Galveston – Glen Campbell
- 15 Higher and Higher – Jackie Wilson
- 16 Aquarius/Let the Sunshine In – Fifth Dimension
- 17 I'd Rather Go Blind – Chicken Shack
- 18 Dick-A-Dum-Dum – Des O'Connor
- 19 Come Back and Shake Me – Clodagh Rogers
- 20 Goodbye – Mary Hopkins

In the Sixties rock had gone from harmless flippancy, music to whistle and dance along with, to high art with cultural significance. It had a gross conceit. It over-valued itself. Its performers had been placed atop a popular Olympus. It had evolved a lifestyle to which sex and, more seriously, drugs were integral. The Sixties had started with such promise. Rock had done so much that was good and creative and sheer fun. The Sixties ended in death, disillusion and destruction. It also ended in a great deal of dishonesty and self-deception.

The trouble was that far too many people thought that the music and its trappings were life. They talked about living a 'rock & roll life' – hard, fast, drug-spiced, sexually-greedy – and dying a 'rock & roll death' – premature, drug-induced, with the body ravished and mind fuddled by the effects of such a pace. They spoke of these things with admiration. They did not realise that rock music is not, in itself, life. It is merely an adjunct to life, an entertainment, a side-show.

The Sixties and rock showed us a dream. Both ended in a nightmare.



David Hare

DAVID HARE was born in Sussex in 1947 and was educated at Lancing College and Jesus College, Cambridge. He co-founded and ran Portable Theatre, an experimental theatre company for three years from 1968 to 1971, became first literary manager and then resident dramatist at the Royal Court (1969/71) and held both those positions at Nottingham Playhouse in 1973/74. He was co-founder of Joint Stock Theatre Group in 1974 and was awarded an American Bicentennial Fellowship for 1978/79.

His plays include *SLAG* (for which he won the 1971 Evening Standard Most Promising Playwright Award); *THE GREAT EXHIBITION* (1970); an adaptation of Pirandello's *THE RULES OF THE GAME* for the National Theatre (1971); *LAYBY* (for the 1971 Edinburgh Festival) and *ENGLAND'S IRELAND* (which he co-directed) in 1972 – both plays written in collaboration with six others; *BRASSNECK* co-written with Howard Brenton and co-directed with Richard Eyre for Nottingham Playhouse, and *KNUCKLE* (1973); he directed the original production of *TEETH 'N' SMILES* at the Royal Court in 1974 and co-directed his play *FANSHEN* (based on the book of the same name by William Hinton) for Joint Stock Theatre Group (1975). In 1978 he wrote and directed *LICKING HITLER* (BBC Television) and *PLENTY* for the National Theatre and was co-author of *DEEDS* for Richard Eyre at Nottingham Playhouse with Howard Brenton, Ken Campbell and Trevor Griffiths.

He also directed the original productions of Howard Brenton's *CHRISTIE IN LOVE* and *FRUIT* (1970); Snoo Wilson's *THE PLEASURE PRINCIPLE* at the Royal Court Theatre Upstairs (1973); Trevor Griffiths' *THE PARTY* for the National Theatre on tour (1974); Howard Brenton's *WEAPONS OF HAPPINESS* at the National Theatre in 1976 and *DEVIL'S ISLAND* by Tony Bicat for Joint Stock at the Royal Court and on tour (1977).

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—NOTTINGHAM TOPIC, February 1979

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ADMINISTRATOR: Gordon Stratford

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Susan Bowling *Financial Assistant*

Myra Slack *Wages Clerk*

Isobel Jackson *Secretary*

DIRECTION

Garfield Morgan, *Associate Director*

Pat Silburn *Assistant Director*

ROUNDAABOUT

(Nottingham Playhouse Theatre in

Education Company)

Danny Hiller *Director*

PRODUCTION & STAGE MANAGEMENT

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Nick Earle *Stage Manager*

Amanda J. Smith *Deputy Stage Manager*

Jennifer Dean *Assistant Stage Manager*

LIGHTING & SOUND

Steffan Adderton *Chief Lighting Technician*

Nigel Hastings *Assistant Chief Lighting*

Technician

Andrew Gibbs, Martin Sheil *Lighting*

Technicians

DESIGN & PROPERTIES

Trevor Pitt *Head of Design*

Mary Coxon, Ian Smith *Design Staff*

Alan Murray *Head of Properties*

David Piper *Assistant Property Maker*

WORKSHOP

Graham Allman *Head Production Carpenter*

Glyn Jones, Haydn Dransfield *Assistant*

Production Carpenters

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Margaret Watson, Shirley Whitfield,

Judith Ward *Wardrobe Staff*

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Christopher Isherwood *Stage Carpenter*

Simon Sands *Assistant Stage Carpenter*

Charles Findlay, Gino Borghisani

Stage Staff

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Clare Kirker *Box Office Co-ordinator*

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Robin Weston *Marketing Manager*

Viienne Moore *Publicity Officer*

Sheila Wetton *Secretary*



THE COMPANY

Danny Hiller (Director), Myron Lagusz (Resident Designer), Roger McGough (Writer), Graeme Belchere (Musical Director), Nigel Morgan (ASM), Ewart Richardson (ASM), Rod Arthur, Maureen Bennett, Duncan Faber, Barbara Horne, Howard Lee, Bridget McCann.

YOUNG WRITERS PLAY FESTIVAL

This new ROUNDAABOUT venture is to encourage young writers in and around Nottinghamshire. Entries can be short stories, plays, songs, poems or even just ideas – and can come from an individual or group of people. It should be stressed that this is not designed as a competition and that work will be selected to form a balanced programme for performance at the Playhouse and on tour.

We are looking for writers who are 25 or under but there is no absolute age limit.

Entries should be sent to: Danny Hiller, Nottingham Playhouse, Wellington Circus, Nottingham NG1 5AF.

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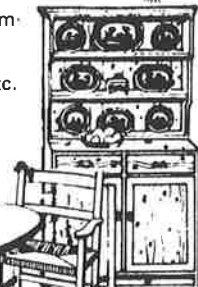
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