This year's Grand National steeplechase will be run at Aintree on 2nd April and also pass the start of the battle racing alike with fine featured classics, the 2000 and 10,000 Gallops at Newmarket on 27th and 28th respectively. The grandstand Grand National is at Wathby on 27th. Rugby Union — the John Lewis Cup Final is at Twickenham on 16th. Two major equestrian events are the Hickstead International Show, including the Byrons Cup, at Hickstead from 6th to 11th, and the Badminton Horse Trials from 21st to 24th.

Books

Now: W. H. Allen is the biographer of the popular American star — now in London in South Pacific — and Milla Dally — Mary Martin. She calls her book My Heart Belongs: A Biography of a Star of a different kind — Duke Ellington. Duke was given a short title Duke: A Portrait of Duke Ellington, and it is published by Allen Lane. Collins have recently published two new novels (The Big Sleep) by Raymond Chandler, set in Los Angeles, and (Mildred and Missy) by Ngaio Marsh, set in New Zealand. The latter is the new novel by the popular Miss Marsh and is published by Collins.

Round and About

A trip to Greenwich makes a pleasant afternoon out while remaining close to the centre of London. Stroll to Naval College, the vicarage can take in the National Maritime Museum, the Royal Observatory (which contains the original clock damming Greenwich Mean Time) and the Royal Naval College. Also one can visit the famous Tide and Mistletoe Walk from the River Thames to the West End and also St. George's Chapel and the Royal Naval Museum. You can get to Greenwich by train from Charing Cross, Victoria or London Bridge DLRs. If you prefer a more leisurely journey, there are regular boat trips from Westminster and Charing Cross piers.

Records

Among the new releases from Decca is a fascinating album called Great Arrivals of the Past. Early recording experiments have been transformed to disc to enable the modern listener to hear the voices of such legendary figures as Sarah Bernhardt, Edith Evans, Gertrude Lawrence, and Harry Lauder. A quick round up of albums available is vast. The von Stade cast on an RCA double album, Janacek's String Quartet on the RCA label, and the original Scottie Jive from Decca cast on an RCA double album, Janacek's Three. The von Stade cast is a Double Album record and now with the Adagio Theatre cast on Decca.

Competition

We've taken our whisky in many ways, but always seriously.

Mackinlay's.
The five generations whisky.

ROYAL SHAKESPEARE COMPANY 1977

The RSC has become one of the best known theatre companies in the world. We are formed around a core of Associate Artists (actors, directors and designers) who, by working together over long periods with shared ideals, aim to achieve a distinctive style.

The RSC is also one of the largest theatre companies in the world regularly playing to audiences of more than one million in this country and abroad.

Shakespeare is the RSC’s central concern. The company’s London seasons present Shakespeare’s work from Stratford among other new plays and classics newly drawn from the last hundred years. In this way the RSC hopes to tackle Shakespeare with a concern for modern awareness and modern work with a classic discipline and sense of language.

In 1975 the company celebrated the centenary of its formation, a committee led by Charles Edward Povey was formed in 1973, which undertook to build a Shakespeare Memorial Theatre in Stratford. This theatre was opened in 1979, destroyed by fire in 1986 and replaced six years later by the present building. In 1964 it became the Royal Shakespeare Theatre, under the leadership of Peter Hall. The company adopted the Albery Theatre as its London headquarters in 1960.

The present Artistic Director and Chief Executive is Trevor Nunn who took up the post in 1966. He is advised by Peggy Ashcroft and Peter Brook who with him form the Direction of the company.

The RSC’s program for 1977 will consist of more than thirty stage productions including five Shakespeare plays at Stratford upon Avon as well as five studio productions at the RSC’s small theatre in London, The Other Place. In addition there will be ten productions at the company’s London home, the Aldwych Theatre, including seven Shakespeare plays with seven small-scale productions in a separate London small auditorium season. The company are also likely to be seen in the regions, in the West End and on television.

In spite of audiences which we believe are equalled by no other theatre company in the world, we are able to recoup expenditure from ticket sales alone. We rely on assistance each year from the Arts Council of Great Britain. This means to show one third of the company’s costs for a year’s work—the remainder must be covered at the box office and from work in other media.

To find out more about the company’s activities on a regular basis, why not become a member of the RSC mailing list? Very easy to join—details of how to apply can be found on page 16 of this programme.
STARS REMEMBERED

An Occasional Series by
MATTHEW NORGATE
THE GRIFFITHS BROTHERS

The Griffiths Brothers, perhaps you're saying, who are they? Well, if you ever want to see music halls when there were still music halls to go to, you would certainly have seen them, and whether you did or not I shall try to persuade you that they are abundantly well worth recalling.

They were, in fact, the two componend ones of Pogo, the world's most head-dreaded, waistquake, relucent, and entirely lovable performing horse.

First of all Miss Lulu came on. Nine tenths of the audience know what to expect, and some of us, myself joyously included, could anticipate practically every moment of the act. But we were not going to offend Miss Lulu, who through the years must have accused some of Pogo's own acuteness, and we pretended to be as innocent as we had been on the great day when we heard her introductory speech for the first time.

She began by preparing us for the worst. Despite the remarkable skill of her performance, she said, her training had necessitated a bit of cruelty, which she was about to explain. And Pogo's head emerged from the wraps. It was permanently a perfectly normal horse's head, and we could now anticipate an enjoyment of the show.

The act for a second. On came Pogo, and the game was up. To begin with, Miss Lulu's horse, unlike others in his genre, was wholly conscious of his audience. Your common circus performer horse merely ignores the human to succumb, dancing, for instance, with the hideous lack of grace which is the prerogative of all horses that dance. But not Pogo, who was spiritually superior to all things absurd. Let alone equestrians.

He would have a lofty acknowledgment of our presence, then sing about complacently while Miss Lulu sang his praises. No one could be written about his character, so complex a creature was he. Ask him to jump a fence, and he went through all the preliminaries prior to one about to do something inferior, much if at

the first attempt, then gingerly climb over. Explaining his feats, he would stagger to his head, and there was some interminable kicking. Or he would think he saw a friend in the dress circle, and stop to stare, find he was mistaken, then interrupt his next trick to stare again and make sure. Or tap an impromptu hoof on the floor while his partner for Miss Lulu to become more reasonable in his demands. Or string his hooves in a display of over-mating her understanding and not the doke kind. Or register, in his supermarket way, approbation, disapprobation, hilarity, pride— all without moving a muscle of his realistic, immobile countenance.

If there was one thing he really cared for it was dancing. Here he would make couplings to humanity, employing the steps of all shapes and sizes but never those of the lesser occupants quadrupeds, though his favourite tune was evidently the one affected by so many of them. All one that went tum-tiddle, dah-diddle, tum-tiddle-diddle, tum-tiddle-tiddle-tum. If he had made my musical notation clear.

Only at the end, when Pogo had taken his quota of kicks—which he did as avidly and reliably as old Maria Temple or Robert Lorne himself—could we express our gratitude to his preceding manipulations, and that was the moment I had seized, for then I had to return to the world of reality and criticism, and ask myself once again just why I had been left in happy, helpless, smouldering, ecstatic laughter. Not that it was a difficult question to answer, but that did not mitigate my regret at having to ask it, and thereby cut myself off from the fortunate majority who had paid for their seats, who knew what they liked and knew not why they liked it so much.

The answer, of course, was that Pogo had no expectations or ambitions or thwarted desires. He was behaving exactly as the child in us all wishes to behave. That is not allowed to. It was the essential formula of clowning, but used in a way so accurate and imaginative that we delighted in it as completely as we did only in the handling of other perfect clowns. The Griffiths Brothers had their medium been, they knew what they liked. That was the philosophy. My old friend George M. Ward tells me, by the way, that they were not brothers but father and son, that the father was the one of the founders of that versatile music hall fraternity the Water Rats, and that he was well over 70 before he and his son ceased to be Pogo.

© Matthew Norgate 1977
PRIVATES on PARADE

by Peter Nichols

Major Giles Flack
Acting Captain Terry Dennis
Sergeant-Major Reg Drummond
Sylvia Morgan
Flights-Sergeant Kevin Cartwright
Corporal Lee Batty
Lance Corporal Charles Bishop
Leading Aircraftman Eric Young-Love
Private Steven Flowers
Lee
Cheng

Musicians:
Clarinet/Saxophone/Flute
Trumpet
Trombone
Piano
Drums
Double bass

Directed by Michael Blakemore
Designed by Michael Annals
Lighting by Robert Bryan

Stage Manager
Philip Hooton
Deputy Stage Manager
Andrew Lorrain
Assistant Stage Managers
Diana Durani
Jill Wellington
Sound
Sandy Brenchley

NIGEL HAWTHORNE
DENIS QUILLEY
DAVID DAKER
EMMA WILLIAMS
BEN CROSS
JOE MELIA
TIM WYTON
SIMON JONES
IAN GELDER
JOHN YENNING
RICHARD REES

JAMES DURRANT
ANDREW HEPTON
DAVID HISSEY
GORDON KEMBER
TONY MCMENEMY
TOM PINGUEY

Music by Denis King
Choreography by Eleanor Tazan
Military Adviser Tim Barlow

First performance of this production:
17 February 1977

There will be an interval of 15 minutes.
Act I is about 65 minutes.
Act II is about 65 minutes.

Albery Theatre London WC2. Licencee: Theatres Consolidated Ltd
Chairman: R. E. Astley. Managing Director: John Hallett
This programme is £1p.
COMBINED SERVICES ENTERTAINMENT

by Rae Hammonds

I joined Combined Services Entertainment at the Production Centre in Kis Sco, Singapore, on Friday the 16th September 1945, having transferred from the Intelligence Corps ...

The first person I met was Kenneth Williams, who had arrived from Ceylon some months before and was met by our officers and asked what he did. "Imagination," Ken replied and the officer remarked in a weary voice, "They'll be sending performing arts next!"

Stanley Rakover had written a brilliance of Afghani which was included in the show. Mahone was a Malay noodle dish, and I remember Peter Hawkins carrying on a pole a marmalade string and someone shouting "Pita-marmalade", which then continued: "I'd walk a million miles for one of your strings, my Mahone!"

In Prisoners of Parma, Peter has used the story of the night Chinese Cookers was sent to a Burmese unit where only the English Colonel and his wife spoke English. We had the unenviered experience of doing the show, which had a fair amount of comedy in it, to complete silence from beginning to end.

I recall giving the full Chinese Cookers show in Kalim, in a remarkably well-equipped Carabao Theatre. The next night we joined the same show at Thal on four chargey beds covered with table cloths. In a test, the flap of which had been fried to allow a jeep to shine its headlights on us.

In the Blakie of Air Mail Service, there was on occasion where each alternate person in the line had to step either forwards or backwards. Then we'd step forward one at a time and call out our name and rank; "Lt. Kenneth Williams, Royal Engineer," etc. As there was invariably six illusory somewhere, the line-up never seemed to be the same two nights running and it became a nightmare trying to remember which way one had to go just before the curtain rose. Stanley would run along the line saying; "You backwards, you forwards," etc. "In a White dead in one ear and by the time he had whitened past, it wandered back away. "What?"

So you'd get four people moving back to a block which resulted in great humiliation for me, though great excitement for the audience, for then had to shout out, "Sgt. Rae Hammond, Intelligence Corps!"

Rae Hammonds was stationed in Java at the end of the war, then spent two more years in Singapore, with CMB and lastly with KMS, before returning to the States, where he is now a member of the Board of The Everyman Theatre, Rochester.

Top left: "What a Hunk," "Big City" Johnny Clan, Maurice Schriner; Centre Left: "Goodbye" Dave Wilkins and his Bambinos; Bottom Left: "Chainsaw" Roy Vickers; Top right: "Red and Left" Patrick Bowers, stand-up Jack Rose; grave voice, Johnny Rackman, Cliff Armit, Jonny; Centre right: "The Melody Man" Alex Summers; Bottom right: "Red and Blue" Angus Smith; North Africa: Serena Fisher, Merly Evans, Norman; Centre: Brian Shirk; Bottom right: "Redhead" Amanda and Johnny.
In 1946 the Federation Government of Malaya implemented a State of Emergency in order to combat the Communist threat. This state of emergency lasted for 31 years, from 1946 to 1977. The line of communication was referred to as the Emergency. The main communication used was called 'Communique Reports' (or CTR) and the Communist camps were referred to as the 'Terrorist Areas,' who refrained to their strict duty against the enemy as Jungle-Bashers.

REMINISCENCES OF A JUNGLE-BASHER

by Tim Barlow

The first stage of clearing was secondary jungle—very thick and tangled, taking days to penetrate a few hundred yards. One exhausting slogging work. Then, if one went in deep enough one got into the Primary Jungle, the real jungle, one's logging up to a gigantic height where the 'jungle canopy' was a green glimmer through the heat of the day and an impossible sight once the person went to sea. While conveniently meant that they had to cease at 3000 hours most days, which was 6000 hours the next day. Standing. While the darkness usually turned to the daylight gloom, the noise of the animals at dusk, the fumes of the jungle, the tigers stalking their monk-like so the scene seemed to be signed: just after someone had broken his early morning walk. Sometimes a tiger would come, though they were rare, if ever seen. In fact it wasn't the tigers or the snakes or the monkeys or even the palomos that caused much bother—it was the jungle. Long and slow like an endless series, they became blurred like a drug after spending themselves on every conceivable task. Night became another jungle and it had to be crossed.

With training over, the batallion was sent to full operational duty in the area of Jogipat, North Malaya. Terrors were thin as the ground at this stage of the Emergency—just bare enough to necessitate such precautions as never returning to base by the same route one had been ambushed by CT, observing you going out. In fact, for 99% of the time it was routine patrols. But when the 1% happened, it happened very quickly. One's first reaction on encountering CT was that natural feeling of disbelief—that they were actually there in the jungle and that they were actually fighting with deliberate intention of trying to kill you ... and then the training took over.

Tim Barlow, the Military Adviser for the production of This War, was in Malaya during the Emergency, from 1957 to 1959, and in all spent 15 years in the Army and the Malayan Police force.
THE COMPANY
Due to space restrictions the full programme below is not included, but the companies and their work in the forthcoming season is well worth the visit.

MICHAEL ANNALS Designer

TIM BARLOW Military Adviser

MICHAEL BLAKEMORE Director

ELEANOR FAZAN Choreographer


IAN GELDER Set and Costume Designer

PETER NICHOLS

Peter Nichols was born in 1937 in Bristol, where most of his education took place. His first stage play, The Boyfriend, written for television, was later produced as a stage production in 1963. Later, he wrote many plays for commercial and BBC television, including Walk on the Wild Side (1958), which won a BBC Drama Compendium, Comedy Writer, before winning the Arts Council Bursary, The Hired Man (1965), The Goonies, and Bill Kenney of the Times. His stage successes include a stage adaptation of the film in 1977, which won him the Evening Standard Award, Forgotten Love (1978), which topped the Variety Poll of London Critics as best play in 1971, and Clever, Clever, Hiding's Luck and The Funny Way (all 1974).

In the post-war period his National Service took him to a 36-hour joint of the Royalի Service Entertainment (or Chops) at Land's End, in a production of the Royal Civil Service, which won a prize for the best play in the year. The National Health (1970), which again won the Evening Standard Award, Forgotten Love (1978), which topped the Variety Poll of London Critics as best play in 1971, and Clever, Clever, Hiding's Luck and The Funny Way (all 1974).

NIGEL HAWTHORNE Giles Plach

SIMON JONES Eric Young-Love

DENIS KING Composer

JOE MELLING Lee Berray

DENIS QUILLIESE Ben Dennis

RICHARD REES Cheng

JOHN VENNING Lee

EMMA WILLIAMS Sylvia Morgan

TIM WYLTON Charles Bishop

UNDERSTUDIES
Bill Butler
Terri Dennis
Lee Berray
Sylvia Morgan
F. Corbett
Martin Marlowe
Philip Mack
Ric Dunsford
James Corrigan
Terri Dennis
Lee Berray
Sylvia Morgan
Richard Rees
Eric Young-Love
Kevin Cartwright

AT THE ALDWYCH

AT THE ALDWYCH

KING LEAR

"In repertory from 2 May direct from Stratford-upon-Avon"

SUNDAY EVENINGS

[For details, consult the Aldwych Box Office, 01-936 6094.]

DESTINY

"Also from ""Theatrical"" Staged as part of the Aldwych Bookshop's Annual Performance of ""King Lear"""

and from 18 May David Edgar's

Box Office 01-836 6604 Recorded Booking Information 01-836 5332
The Royal Shakespeare Company
The Royal Shakespeare Theatre
16 Theatres in 16 Cities

TREVOR NUNN
Artistic Director and Chief Executive

SCENE DIRECTION AND STAGE MANAGEMENT
Directors
Peggy Ashworth
Brian Pear
Trevor Nunn
Peggy Hall

Casting
Trevor Nunn

Production Manager
David James

Deputy Production Manager
David Sablyt

Development Officer
Mark Hulme

Publicity
Peter North

Hair and Make-up
Gwladys Macintosh

Wigs
John Aitken

Costume Designer
Marian Macdonald

Set Designer
Valerie O'Connell

Lighting Designer
Chris Ricketts

Sound Designer
David Ward

Set & Paint Shop Manager
Paul Rogers

Ward & Costume Shop Manager
David Sately

Assistant Stage Manager
Emma Hinde

Touring Stage Manager
David Sately

Music Director
Barbara Cross

VOICE
Govan Thomson

PRODUCTION ACKNOWLEDGEMENTS
Sponsorship and support were provided by
Odeon, National Mutual, Lloyds Bank, and the
Society of West End Theatre Award 1976.

DIRECTORS
John Barton, Peter Brook, Howard Davies, Terry
Pitkin, David Hare, Kevin Neary, Cymbeline

DESIGNERS
John Barton, Peter Brook, Christopher Marley, John
Pitkin, David Hare, Kevin Neary

MUSIC
Govan Thomson

VOICE
Govan Thomson

STAGE MANAGER
Tom O'Neill

PRODUCTION MANAGER
Mike Whitaker

ADULT DYNASTY
Written by ISABEL DEAN
Directed by JENNIFER HILARY

PLAY OF THE YEAR
(Society of West End Theatre Award 1976)
SIMON CLARKE PRODUCTIONS LTD
NIGEL PATRICK | PHYLIS CALVERT
ISABEL DEAN IN JENNIFER HILARY
THE OXFORD THEATRE FESTIVAL PRODUCTIONS
DENIS CANNAN'S
"Dear Daddy"
Directed by DAVID WILLIAM

"...the most substantial new play in town..."

"...irresistible...the play is also very funny"

Sundays Times

AMBASSADORS THEATRE 01-836 1171

PLAY OF THE YEAR
(Society of West End Theatre Award 1976)

Simon Clarke Productions Ltd

Nigel Patrick | Phyllis Calvert

Isabel Dean in Jennifer Hilary

The Oxford Theatre Festival Productions

Denis Cannan's

"Dear Daddy"

Directed by David William

"...the most substantial new play in town..."

"...irresistible...the play is also very funny"

Sundays Times

AMBASSADORS THEATRE 01-836 1171

Pauline Tooth

Terry Gilliam

Will 1977 be the year of the Monkeys? Because, before the Jeevesonics, my friends—those to be something completely different...

Down at the Shoppers Theatre I found Terry Gilliam of the original Monty Python team, who was responsible for all the innovations of the afternoon. A thin, sandy-haired, red-haired man in a dark green suit, he was sitting at a table, looking at his notes. His face was thin and gaunt, but his eyes were bright and lively. He seemed to be thinking deeply about something and was making occasional gestures with his hands. His manner was quiet and unassuming, and he talked in a soft, almost whispering voice. He was discussing the show that he had just seen, and his comments were witty and original. He was a person of great intelligence and I was very impressed by his answers to my questions. He told me that the show was a success and that he was pleased with the way it had turned out. He said that he had been looking forward to this show for a long time and that it had been worth waiting for. He also mentioned that the cast were very good and that he had enjoyed working with them. He said that he was looking forward to the next show and that he was very excited about it. He was a person of great talent and I was very impressed by his answers to my questions.
Join the RSC’s mailing list! For £1.25 a year you can join the RSC’s mailing list and receive...

1. Exclusive priority booking for two weeks for all performances at the RSC’s two theatres in Stratford-upon-Avon and for all the RSC’s London activities (including the Aldwych Theatre).

2. Full information on the company’s activities in the RSC News-sheet, together with advance booking forms.

3. A 10% discount on tickets for performances in Stratford from Monday to Thursday inclusive in the first and last booking periods for the Shakespeare season, and at the Aldwych for all performances throughout the year, provided they are booked in the members’ priority period.

4. A members’ card that will entitle you to over fifty discounts at hotels, restaurants and related businesses near our theatres.

For details of other special memberships—Full, Student and Overseas—please contact Kenny Flanagan, Membership Secretary, Royal Shakespeare Theatre, Stratford-upon-Avon. Telephone: (0789) 6001.

James Burroughs Ltd, the independent family firm who have distilled Beefeater Gin to the same standards of excellence since 1820.

You won’t find a finer gin.
A concise pictorial history of theatres in London

London's Theatreland

Dressing the Dunhill Way
by Ann Ryan

The image of British in the world has been given a boost by the creation of a comprehensive and up-to-date range by top designer Edward Lloyd for Dunhill, the pipe and tobacco firm. The first designs were introduced last October at the glossy new department in the basement of Dunhill's Blue Street premises and were an instant hit. Since then a steady stream of customers has been knocking up the shop and coming back for more. They are mostly Germans, French, Dutch, Swiss, Americans and a number of British. One enthusiast bought one of everything—"the designer really makes the Japanese and American introduced to the range," says the manager in Dunhill's Tokyo shop, and in time will be on sale all over the world.

Fabrics and workmanship are of the highest quality: the cut and styling reflect a look that is Dunhill's image. "As British as possible, relaxed to taste and quality, but without being boring or gimmicky. Everything made on proportion," Edward Lloyd explains. Prices are in keeping: with suits at £150 to £375, ready-made jackets at £90, cotton shirts at £15 to £30 and silk shirts at £15 to £50.

Many fabrics have been specially woven for the designer's specifications, and whenever possible natural fibres are used. The range is designed to co-ordinate with other clothes, with colours often designed to match and borrow from those of other styles. For example, in the new spring and summer range, a pale grey linen suit can be bought with a matching grey cashmere shirt, a grey striped linen jacket and a chestnut leather jacket: a stylish look when teamed with a cream cotton shirt and cream trousers. A line of Merino wool shirts in plain colours including black, tan and navy, which look particularly good in red or white, have been designed for the new season. Edward Lloyd is a fan of the tailored look that some men seem to have rediscovered. A pair of wool tailored trousers in plain black or white will be worn with a white shirt, a dark blue jacket and a pair of dark blue shoes. A caramel leather jacket and dark brown leather trousers will be worn with a brown leather jacket and a pair of dark brown shoes. A pair of blue jeans and a white shirt will be worn with a white denim jacket and a pair of blue jeans.

For the businessman there are suits of various shades of blue, from light to dark, all with matching ties and shirts to go with them. Everything is kept to the real button hole. Where for the business man the suit is a sign, for the man of the world, in blue and blue, at a blue gentleman's club in Savile Row and there are no unnecessary details. "In a suit to miss Edward Lloyd calls "the pickpocket" says of dressing, rather is in the Theatre. Here they all look as though they want about the play off. But, he says, they are not. Even the most practical casual wear which taken in a cotton suit is less in black, and a slightly off-white with a white shirt and a white tie. Rise of white cotton is a good white shirt and a white tie, that the clothing should have a lot of use," insists the designer.

To: Theatreland Ltd, 8, Longley Street, London, W.C.2.
Please supply
... (number) copies of LONDON'S THEATRELAND.

NAME...
ADDRESS...

Cheque/PO enclosed for...
... (35 per copy including postage)
MIDDLE TAR As defined by H.M. Government
EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING
The RSC's "smash hit" 18th century comedy WILD OATS by John O'Keeffe transfers to the Piccadilly Theatre on 18 April

Booking at the Piccadilly is now open

Box Office 01-437 4506

PRIVATE PARADE

by Peter Nichols

Music by Denis King
Choreography by Eleanor Pizzan

NIGEL HAWTHORNE
DENIS QUILLEY
DAVID DAKER
EMMA WILLIAMS
BEN CROSS
JOE MELIA
TOM WYLTON
SIMON JONES
IAN GELDER
JOHN VENNINGS
RICHARD REES

JAMES DURRANT
ANDREW HEFTON
DAVID HISSLEY
GORDON KEMBER
TONY MOVER
TOM PINGUEY

Directed by Michael Blakemore
Produced by Michael Aynsley
Lighting by Robert Bryan
Stage Manager
Philip Elmore
Deputy Stage Manager
Andrew Lindsell
Assistant Stage Managers
Diana Duncritt
Jill Wellington
Sound
Sandy Braithwaite

ACT ONE

Scene One: The Quartermaster's Stores
Scene Three: Shell Game
Scene Five: Beginners, please
Scene Seven: Get up them Stairs
Scene Nine: Harmony Time
Scene Eleven: Let's get away

ACT TWO

Scene One: Noel, Noel
Scene Three: A Tricycle Made for Two
Scene Five: The Midnight Choo-Choo
Scene Seven: Sit, sit, sit
Scene Nine: Pat
Scene Eleven: Bliss 'em all

Scene Two: On with the Show
Scene Four: Les Girls
Scene Six: Western approaches
Scene Eight: Forces Swallows
Scene Ten: Our Sergeant-Major
Scene Twelve: Feu for Three

Scene Two: Kernel of the Knot
Scene Four: Prances on Parade
Scene Six: Highland Gums
Scene Eight: The North of Tonge
Scene Ten: Every relation thinks they're going