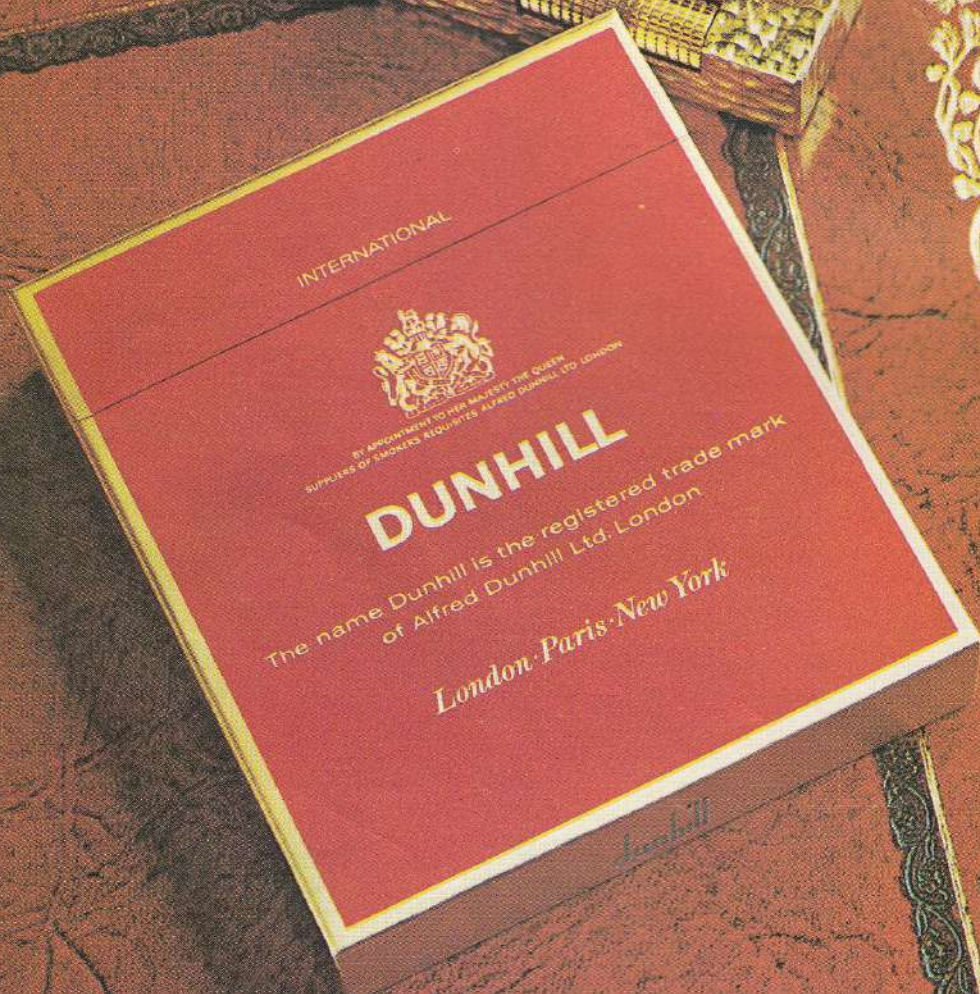


# I AND ALBERT


PICCADILLY THEATRE



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This is a  
**Theatreprint**  
programme

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## LOOK AROUND

At the Science Museum in Kensington there is currently an exhibition to celebrate the fiftieth anniversary of the BBC. This deals with the work of people behind the scenes and special effects. All in all it is well worth a visit. It is open daily from Monday to Saturday from 10 a.m. to 6 p.m. and on Sundays from 2.30 p.m. to 6 p.m.

A popular all year round attraction is

*Madame Tussaud's*. This world famous exhibition shows both the famous and infamous in wax and includes the renowned 'Chamber of Horrors'. It is open daily from 10 a.m. until 6.30 p.m.

While there one can also visit the *London Planetarium*. This is a fascinating trip to the universe of the stars and planets and is open daily from 11 a.m. until 5 p.m. from Monday to Friday and for an extra hour on Saturday and Sunday evenings. Both *Madame Tussaud's* and *The London Planetarium* are near Baker Street Station, in the Marylebone Road.

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## SHOPPING *with Sibella Norman*

To mark our recent entry into the Common Market the Design Council organised an exhibition at the Design Centre in the Haymarket called, appropriately, "Europe in the Design Centre". This was opened on 1st January by the Rt. Hon. Geoffrey Rippon, Q.C., M.P., as part of the 'Fanfare for Europe' festival.

The aim of this exhibition is to show British manufacturers and the public the high standard of modern design being achieved in the other eight countries of the Common Market.

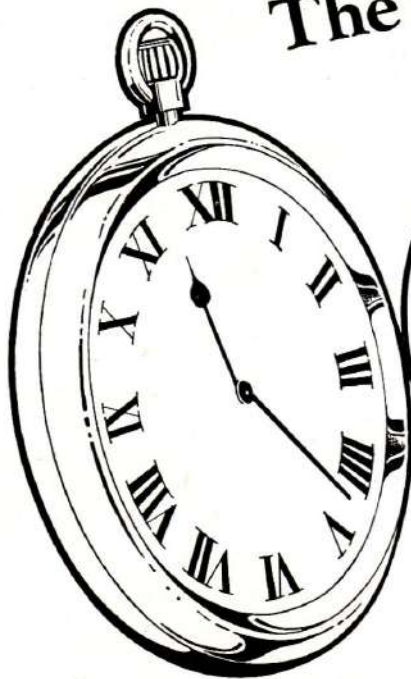
The exhibition includes modern designs in furniture, lighting, tableware, office equipment and electrical domestic appliances. Some of these products are being shown here for the first time although many are available in this country now.

Unfortunately the exhibition ends in the middle of February and moves to the Scottish Crafts Centre in Glasgow from 5th March. The Design Centre however, continues to have an all-year-round display of modern designs and is well worth a visit at any time. Generally speaking most of the goods are of British origin and while the Centre itself does not actually retail goods they do have an extremely helpful information service. This service is able to give details of retailers for any particular items. You will find that such stores as Heals, Habitat, Selfridges and Harrods—to name just a few—all carry stocks of goods bearing the familiar Design Council label.

Another centre for modern designs is the British Crafts Centre who in fact have two galleries—in Waterloo Place, SW1, and Earlham Street in Covent Garden. Both hold small exhibitions from time to time—the one in Waterloo Place has just had its own 'Fanfare for Europe' display—and are open otherwise for everyday sales.

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### The 24 hour welcome

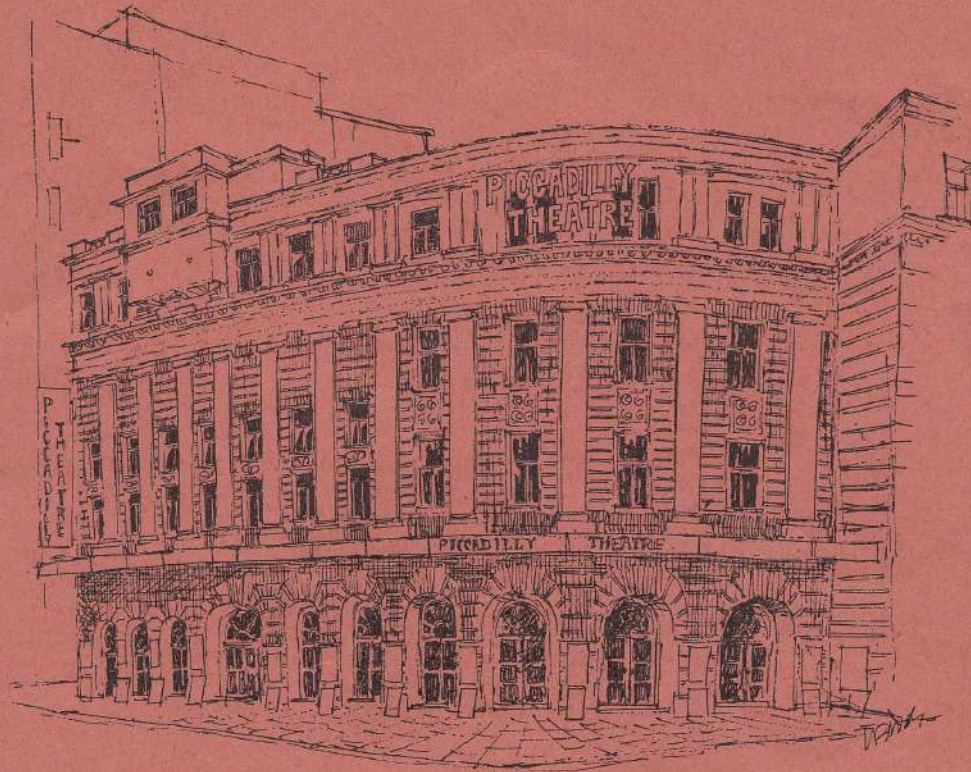
As long as the clock ticks  
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a table and a fine menu waiting for  
you at the Ribblesdale Restaurant  
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When friends fly in at an awkward time;  
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Drawing by Timothy Birdsall

## THE PICCADILLY THEATRE

*Capacity: 1140*

*Opened 27 April 1928 with **Blue Eyes**, a romantic musical play by Jerome Kern, book and lyrics by Guy Bolton and Graham John. Produced by John Harwood under the management of Lee Ephraim.*

### THE BUILDING

On ground which was covered by derelict stables, the Piccadilly Theatre Company, with the impresario Edward Laurillard, built a theatre. It was designed by Bertie Crewe in conjunction with Edward A. Stone. The interior was decorated by Marc-Henri, the contractors were Griggs and Sons. The corner site embraces a public house, the Queen's Head, and some shops between the frontage and the sideway to the stage door. A simple white Portland stone frontage curves round the corner and the original interior decorations were carried out in green and gold, with natural English walnut woodwork. This has given way to a completely new scheme of interior decoration carried out in 1955.

During the last ten years very considerable alterations have been made to the theatre, particularly in respect of the stage, which has not only been enlarged but is the only modular one in London, together with the most modern equipment.



## PRODUCTIONS AT THE PICCADILLY THEATRE

The theatre opened on 27 April 1928 with a musical comedy *Blue Eyes* with Evelyn Laye. This transferred to Daly's Theatre in August to finish its run of 276 performances.

The theatre then fell to the prevailing craze of the "talkies" and, in fact, the first "full talkie" called *The Terror* was shown at the Piccadilly. The theatre was taken by Warner Brothers for the showing of Vitaphone films and among these Al Jolson was seen and heard in *The Singing Fool*.

The stage was not used again until November 1929 when the *Student Prince* was revived. The theatre had its first triumph with *Folly to be Wise* a revue by Dion Titheradge, with music by Vivian Ellis in January 1931, which ran for 257 performances. James Bridie's *A Sleeping Clergyman*, considered by some people to be his best play, and in which Ernest Thesiger and Robert Donat both scored singular successes, had 230 performances from September 1933, and was followed by *Counsellor at Law* by Elmer Rice in April 1934 and *Queer Cargo* (August 1934) by Noel Langley. After this came a bad patch in the theatre's history, during which the Windmill extended its activities to the Piccadilly.

In December 1937 an entirely new form of entertainment was presented here by Firth Shephard. This was called *Choose your Time* and consisted of a mixture of newsreel, a "swingphonic orchestra", individual turns, a Donald Duck film, and a short comedy called *Talk of the Devil* by Anthony Pelissier, in which Yvonne Arnaud and John Mills appeared. After this the theatre was used for transfers of long runs at reduced prices. From the outbreak of war the Piccadilly was closed, until Noël Coward's *Blithe Spirit* in July 1941 started its run, but soon transferred. After this, among other plays, were Gielgud's *Macbeth* (1942), and two musical comedies, *Sunny River* and *Panama Hattie* (1943). During the attacks from flying bombs the theatre was damaged by blast and remained closed for some months, but reopened with Agatha Christie's thriller *Appointment with Death* in 1945. At this date the theatre came under the control of the present owners, The Piccadilly Theatre Ltd. Since that date, productions have included Peter Ustinov's *Romanoff and Juliet* (1956), *The Rape of the Belt* (1957), Jerome Robbins' *Ballets USA* (1959), Evelyn Laye in *The Amorous Prawn* (1961), C. P. Snow's *The Masters* (1963), Edward Albee's *Who's Afraid of Virginia Woolf?* (1964), Peter O'Toole in *Ride a Cock Horse* (1965), *Oliver* (rev.) (1967), *Man of La Mancha* (1968), *The Ruling Class* (1969), Ian McKellen in *Richard II* and *Edward II* (1970), Robert Bolt's *Vivat! Vivat Regina!* (1970).

Reproduced by kind permission of Raymond Mander and Joe Mitchenson from their book *The Theatres of London* published by Rupert Hart-Davis, 1963.

The Piccadilly is one of the four London theatres under the management of Donald Albery, son of Sir Bronson Albery and grandson of the actress Mary Moore (wife of dramatist James Albery, later to become Lady Wyndham), the other three theatres being the Albery, Criterion and Wyndham's. Donald Albery was General Manager of Sadler's Wells Ballet (Royal Ballet) from 1941 to 1945 and Honorary Director and Administrator of London's Festival Ballet from 1964 to 1968. He has also produced many plays including *The Living Room*, *Tea and Sympathy*, *I am a Camera*, *Waiting for Godot*, *Gigi*, *The Remarkable Mr Pennypacker*, *The Waltz of the Toreadors*, *A Taste of Honey*, *The Hostage*, *Suzie Wong*, *The Miracle Worker*, *A Passage to India*, *Who's Afraid of Virginia Woolf?* (produced at the Piccadilly), *A Severed Head*, *Beyond the Fringe*, *The Prime of Miss Jean Brodie*, *The Italian Girl*, *Portrait of A Queen*, *Conduct Unbecoming* and the musicals *Zuleika Dobson*, *Irma La Douce*, *Fings Ain't Wot They Used T'Be*, *Blitz*, *Man of La Mancha* and *Oliver!*



## THIS MONTH

Until 3rd March the express STAR BUS service operates on the route shown at ten-minute intervals between 9.00 p.m. and midnight from Monday to Saturday. Linked to the service are special facilities for parking in the Oxford Street area. As the experimental period has proved successful it is hoped that the STAR BUS service will return later in the year.



## MAURICE WOODRUFF *Your Stars*

**CAPRICORN—Dec. 21st to Jan. 19th**  
Watch out for some difficulty where a loved one is concerned, for you will need all your patience. At work, a superior could show their appreciation.

**AQUARIUS—Jan. 20th to Feb. 18th**  
If a quarrel flares up with your romantic partner, you would be well advised to heed the advice given to you by an older person, for their experience is valuable.

**PISCES—Feb. 19th to Mar. 20th**  
Where romance is concerned, you should follow your own feelings, rather than be guided by a member of your circle. Try to relax when possible this month.

**ARIES—Mar. 21st to Apr. 20th**  
You could make an important choice of a new associate, and will find them both helpful and sociable. Financial luck should be coming your way soon.

**TAURUS—Apr. 21st to May 20th**  
This is a very good month for you to take a small gamble, and also for getting away from the usual routine. Around mid-month, you could be asked to help out at business.

**GEMINI—May 21st to June 20th**  
A close one could now prove their genuineness towards you, and you will realise that any doubts you may have had will prove

to be groundless, and you will feel much happier.

**CANCER—June 21st to July 21st**  
You will find that some quick action is necessary this month, or you could lose some ground in a personal matter. You will be fairly mobile this month.

**LEO—July 22nd to Aug. 21st**  
You could find yourself combining business with pleasure during this coming month, whilst entertaining a rather influential person, so don't count the cost.

**VIRGO—Aug. 22nd to Sept. 21st**  
You could be faced with a decision to make in your personal life, and it would be much better for you to use your own judgment, and not seek the advice of others around you.

**LIBRA—Sept. 22nd to Oct. 22nd**  
Where your working life is concerned, things should brighten up considerably for you now, and a colleague at business could make a rather interesting suggestion to you.

**SCORPIO—Oct. 23rd to Nov. 21st**  
All the indications are that there will be a surprise outing some time this month, resulting in a reunion with a dear one whom you have not seen for quite some time.

**SAGITTARIUS—Nov. 22nd to Dec. 20th**  
Where work is concerned, you will find that your trump card is your ability to keep friendly with all types, and this should be more than helpful to you.



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# Piccadilly Theatre

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PROPRIETORS: PICCADILLY THEATRE LTD.

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in association with

**THEATRE PROJECTS**

and **Richard Lukins**

present

## **I AND ALBERT**

**A NEW MUSICAL**

Book by **JAY ALLEN**      Music by **CHARLES STROUSE**      Lyrics by **LEE ADAMS**

**POLLY JAMES**  
**SVEN-BERTIL TAUBE**  
**LEWIS FIANDER**      **AUBREY WOODS**

**BOB APPLEBY · SILVIA BEAMISH · MICHAEL BEVIS**  
**RAEWYN BLADE · MICHAEL BOOTHE · JAN COLET**  
**MARTIN DELL · CHRISTOPHER GUARD · ANN HORN**  
**OLWEN HUGHES · GILLIAN JASON · DAN KLEIN**  
**BRIAN LIGHTHILL · LESLEY MANVILLE · NELDA QUILLIAM**  
**GEORGE RAISTRICK · BRIAN RALPH · BARBARA RHODES**  
**PETER SPRAGGON · DUDLEY STEVENS · DAVID TATE**  
**JEFFERY TAYLOR · ELISABETH WADE · NORMAN WARWICK**  
**DAVID WEBB · ROSEMARY WILLIAMS**

Sets and Projections  
designed by  
**LUCIANA ARRIGHI**

Costumes  
designed by  
**ALAN BARRETT**

Lighting and Projection  
scheme by  
**ROBERT ORNBO**

Musical Director  
**GARETH DAVIES**

Orchestrations by  
**GORDON LANGFORD**

Sound by  
**DAVID COLLISON**

Still Photography by  
**MICHAEL CHILDERS**

Magic Arranged by  
**ALI BONGO**

Assistant Director  
**DAVID MYLES**

Musical Staging by  
**BRIAN MACDONALD**

Directed by  
**JOHN SCHLESINGER**

Original Cast Album by Paramount Records





## POLLY JAMES

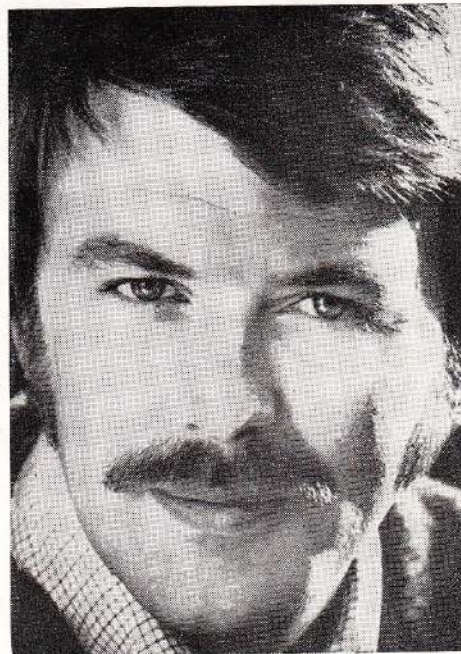
Born in Oswaldtwistle, Lancashire. Trained at RADA and on graduating went into the Royal Court production in 1964 of Ben Travers' *Cuckoo In The Nest*. Other theatre credits include: *Barefoot in the Park* in 1965, Anne in *Half A Sixpence* on Broadway in 1966, Polly Peachum in *The Beggar's Opera* and Lika in *The Promise* both at Exeter in 1968. She then went on to play the title role in *Anne of Green Gables* at the New Theatre, for which she won the 'Variety' Critics Award for the best performance in 1969; the Variety Club of Great Britain's Award as most promising newcomer in 1969 and 'Plays and Players' Award as the best actress in 1969. She has starred in the successful BBC television series, *The Liver Birds*, playing the role of Beryl and appeared as Mary Milton in the BBC Omnibus programme on the life of the poet. Most of 1971 was spent working with the Royal Shakespeare Company playing such roles as Margaret in *Much Ado About Nothing*, Nerissa in *The Merchant of Venice* and Princess Katharine in *Henry V*.



---

## SVEN-BERTIL TAUBE

One of Sweden's most famous star personalities, both as a classic actor and a singer. His most recent English-speaking film was Alistair MacLean's *Puppet on a Chain*. He was chosen to play the lead in this as a result of his performances in *The Buttercup Chain* for Columbia in which he co-starred with Hywel Bennett, Jane Asher and Leigh Taylor-Young. He has played major roles in many Scandinavian films including *Hot Snow*, *Me and You*, *Hugs and Kisses*, *Summer of the Lion* and *Guilt*, and is a member of Sweden's famous Royal Dramatic Theatre. In 1971 he appeared on English television in the series *Upstairs, Downstairs* and guest starred on a Cilla Black Show recorded in Sweden.





## LEWIS FIANDER

was born in Melbourne. His first London performance was in the Australian play *The One Day of the Year* at the Theatre Royal, Stratford East. He played *Stephen D* at the Glasgow Citizen's Theatre, and a wide variety of parts at the Oxford Playhouse including the title role in *Peer Gynt*. He has toured New Zealand playing Antipholus of Syracuse in Clifford Williams' production of *The Comedy of Errors*. Recently, at the Bristol Old Vic, he won high praise for his cleverly conceived Mosca in Ben Jonson's *Volpone*. His West End appearances include Wendy Toye's production of *Virtue In Danger* at the Mermaid, *The Duel* at the Duke of York's and the role of John Adams in *1776* at the New Theatre, and last year he repeated this role in Australia. On BBC television he played Mr. Darcy in *Pride and Prejudice*.



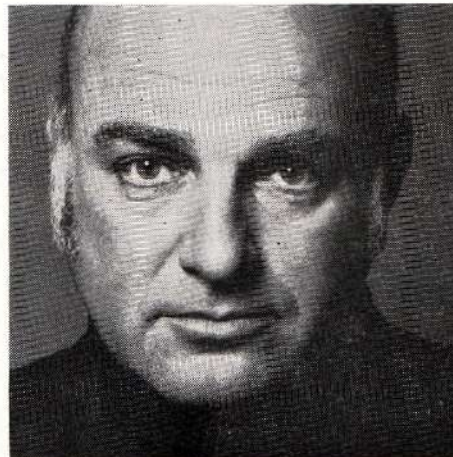
## AUBREY WOODS

was born in London. Started his theatrical career by winning a Leverhulme Scholarship to RADA and on graduating played Smike in Cavalcanti's film version of *Nicholas Nickleby*. Made his professional theatrical debut in *Men Without Shadows* directed by Peter Brook in 1946. His varied acting career has encompassed Shakespeare at Stratford-upon-Avon, three years as Fagin in *Oliver* at the New Theatre, the musical *Valmouth* at the Savile, *Henry V* at the Mermaid and Cardinal Richelieu in *The Four Musketeers* at Drury Lane. His latest television appearance was one of the star roles in the BBC's *Clochemerle* and he is currently playing the leads in a series of Victorian melodramas for ITV, to be screened this autumn. In addition he wrote the book for the musical *Trelawny* which is presently running in the West End.



## JOHN SCHLESINGER

was born in Hampstead. At Oxford he acted with OUDS and The Experimental Theatre Club and started to make films. He then became a professional actor and photographer and made a documentary about Hyde Park which was shown on BBC Television. This led to work with the BBC on the *Tonight* programme and *Monitor*. In 1962 Joseph Janni asked him to direct *A Kind Of Loving* since when he has directed *Billy Liar*, *Darling*, *Far From The Madding Crowd*, *Midnight Cowboy* and *Sunday Bloody Sunday*. His theatre credits include guest director at the Royal Shakespeare Company with *Days In The Trees* and *Timon of Athens*. He was awarded the Berlin Golden Bear in 1962 for *A Kind Of Loving*, the New York Critics' Award for *Darling*, which also won three Oscars, the SFTA award for the best director for *Sunday Bloody Sunday* and for *Midnight Cowboy* which also won him the Oscar. Mr. Schlesinger was awarded the CBE in 1970.





## **JAY ALLEN**

Was born in West Texas. She is married to producer Lewis Allen and they live in Connecticut with their sixteen year old daughter Brooke. Her first stage play was *The Prime of Miss Jean Brodie* (for which she also wrote the screenplay). Other credits include: The Broadway production of *Forty Carats* starring Julie Harris, the screenplay of *Cabaret* starring Liza Minelli, co-author of the screenplay of the soon-to-be-released *Travels With My Aunt*, starring Maggie Smith (who won an Oscar for her portrayal of Miss Brodie from Mrs. Allen's screenplay), and now *I And Albert*. Her next projects are a screenplay of a major Western *Mayberly's Kill* to star Robert Redford and a screenplay of *The Borrowers* (by Mary Naughton) to be filmed in 1973.

## **CHARLES STROUSE (Composer) and LEE ADAMS (Lyricist)**

Strouse and Adams won their first Tony Award for Best Musical in 1960 for *Bye Bye Birdie*, a hit on Broadway and the West End. Their second Tony came in 1970 for *Applause*. During the intervening decade the team was kept busy with Broadway musicals (*All American*, *Golden Boy*, *Superman*); films (*The Night They Raided Minsky's*, *There Was A Crooked Man*); and television (*Alice In Wonderland*, title song for *All In The Family*). Mr. Strouse wrote the score for the much acclaimed film *Bonnie and Clyde*. *I and Albert*, the first show Strouse and Adams have originated in London, culminates five years of work and research into the Victorian era. Lee Adams is married to a former dancer and has one daughter. They share their Connecticut home with four cats. Charles Strouse is also married to a former dancer. They live in New York City, have two sons and a brand-new daughter, born in London during *I And Albert* rehearsals, and named, appropriately enough, Victoria.

## **BRIAN MACDONALD**

Canadian Brian Macdonald graduated from McGill University and was a music critic before beginning his dancing career with the National Ballet of Canada. He later began choreographing and directing throughout Canada, staged many TV specials, directed numerous musicals and revues and was guest director and teacher at the National Theatre School. He has been artistic director of the Royal Swedish Ballet, the Harkness Ballet of New York and the Batsheva Company of Israel. His ballets have been danced by the Alvin Ailey Company, the Harkness Ballet of New York, the Royal Swedish Ballet, Norwegian Ballet, and the Royal Danish Ballet, Le Ballet Theatre Contemporain of France, the Deutsche Oper Berlin, the National Ballet of Holland, the Batsheva Company of Israel, the Festival Ballet of London, the Royal Winnipeg Ballet, the National Ballet of Canada, and Les Grands Ballets Canadiens. In 1964 he was awarded the Gold Star for choreography at the Paris Dance Festival. Also active in opera, he staged *La Belle Helene* for the Royal Opera in Stockholm, the dances for *Moses und Aaron* in Nuremburg, and this summer directed *Così fan Tutti* for the National Arts Centre in Canada. In 1967 he received the Order of Canada, his country's highest civilian honour.

## **LUCIANA ARRIGHI Set Designer**

Was a designer with BBC Television for three years during which time she worked on three Ken Russell television films: *Rousseau*, *Isadora* and *Rossetti*. Theatre credits include *The Gondoliers* for the D'Oyly Carte Opera Company and films: *Women In Love* and *Sunday Bloody Sunday* (with John Schlesinger).

## **ALAN BARRETT Costume Designer**

Worked for BBC Television as a graphic artist and the Bristol Old Vic as a designer. Plays designed include *The Soldier's Fortune* and *The Man of Mode*, also *The Servant of Two Masters* with Tommy Steele, *Man and Superman* in Dublin and the costumes for the Chichester production of *The Skin Of Our Teeth*. Costume designs for films include *Far From The Madding Crowd* (John Schlesinger), *Lock Up Your Daughters* and *Start The Revolution Without Me*. He has illustrated a new edition of *Beauty and the Beast* for Longman/Young Books.

## **ROBERT ORNBO Lighting Designer**

Robert Ornbo's work on over 200 major productions has taken him to America, Canada, Germany, France, Lebanon, Scandinavia and to almost every theatre in London. In Britain this year his work has included the musical *Company* (his work on the US production brought him a Tony nomination), the *Ring* cycle at the Coliseum and *Taverner* at the Royal Opera House. Mr. Ornbo is Managing Director of Theatre Projects Lighting.



## **GARETH DAVIES Musical Director**

Born in Aberystwyth. Graduated from the University of Wales, Trinity College of Music in London and the Irish Guards Band. Since 1959 has been a musical director in the West End on *Make Me An Offer* (won Evening Standard Best Musical Award), *Music Man*, Noël Coward's *Sail Away*, and *Oliver*. Other credits include the Dutch production of *The Sound Of Music*, *Instant Marriage*, *Robert and Elizabeth*, *Passion Flower Hotel*, Lionel Bart's *Twang* and *Ambassador*. Since 1967 he has been musical director on Richard Pilbrow's productions: *Fiddler on the Roof*, *Cabaret* and most recently *Company*.

## **GORDON LANGFORD Orchestrator**

Was born in North London and won a Middlesex scholarship to study at The Royal Academy of Music. He has written the music for various children's films and has scored such films as *Crooked Mile* and *House of Cards*. He part scored the film *Stop The World I Want To Get Off* and worked as Assistant to Herbert Spencer on *Scrooge*. In 1971 Gordon Langford was awarded the Ivor Novello Award for Light Music for his *March from the Colour Suite*.

## **DAVID COLLISON Sound Consultant**

Born in Ipswich, Suffolk. From a beginning in stage management he has specialised in sound since 1959. His first big musical was Lionel Bart's *Blitz* in 1962, and this led to providing sound for Expo 67 in Montreal, Expo 70 in Japan, Madame Tussauds and for West End shows: *Cabaret*, *Sweet Charity*, *Fiddler on the Roof*, *Trelawny*, *Company* and most recently *Jesus Christ Superstar* and *Applause*. Mr Collison is Managing Director of Theatre Projects Sound.

## **LEWIS ALLEN Producer**

Lewis Allen has produced plays with British directors Peter Brook, Tyrone Guthrie and John Gielgud. Sir John directed Mr. Allen's first Broadway production *Big Fish, Little Fish*, which won two Tony Awards. With Peter Brook he produced the film *Lord of the Flies* and the Broadway production of Durrenmatt's *The Physicists*. He produced Tommy Steel and Polly James on Broadway in *Half a Sixpence* and *An Evening With Jules Feiffer* directed by Mike Nichols. Film productions include *Fahrenheit 451*, *The Connection*, *The Balcony* and *Fortune and Men's Eyes*. He and Si Litvinoff produced the documentary film *The Queen*. Mr. Allen is married to Jay Allen, author of the book *I And Albert*.

## **SI LITVINOFF Producer**

Si Litvinoff's most recent credit is as Executive Producer of Stanley Kubrick's film *A Clockwork Orange* the rights to which he acquired in 1966. An American who has lived in London since 1969, he has produced such films as *Walkabout* (written by Edward Bond) which was a British entry in the 1971 Cannes Film Festival, and *All The Right Noises*, both of which were acclaimed by many film critics as "One of the Best Films of 1971", and *The Queen* which was also invited to the Cannes Film Festival and was selected by New York film critic Judith Crist as "One of the ten Best Films of 1968". He and John Schlesinger will team again to film *The Dice Man* for Paramount Pictures. In the New York theatre his productions have included, David Halliwell's *Little Malcolm and his Struggle Against the Eunuchs* directed by Alan Arkin (which *Plays and Players* described in 1967 as "Far and away the Best Play on or off Broadway") and earlier *Leonard Bernstein's Theatre Songs*. He is married and has two sons, Ian and Bram.

## **RICHARD PILBROW Associate Producer**

Richard Pilbrow, founder and chairman of the Theatre Projects Group, is one of the world's leading lighting designers, as well as a theatrical producer and theatre consultant. His lighting has been seen in London, Paris, Moscow and New York, and his productions have included *Company* and *Fiddler on the Roof* (with partner Harold Prince).

## **RICHARD LUKINS Associate Producer**

Has spent the past few years moving between international business activities and entertainment projects. He has been active as an executive, consultant and company director for corporations on both sides of the Atlantic, while his theatrical pursuits have ranged from off-Broadway productions to artists' and concert management. His wife, Sheila, designed the *I and Albert* graphic theme as seen on the programme cover and show posters.



## ACT I 1837-55

Victoria .. .. .	Polly James
Duchess of Kent .. .. .	Elisabeth Wade
Doctors .. .. .	Michael Bevis
	Brian Ralph
	David Webb
Bishops .. .. .	Martin Dell
	George Raistrick
	David Tate
Baroness Lehzen .. .. .	Silvia Beamish
Lord Melbourne .. .. .	Lewis Fiander
Footman .. .. .	Michael Boothe
Charity Worker .. .. .	Raewyn Blade
Street Drinker .. .. .	Norman Warwick
Boy Convicts .. .. .	Ludovic Keston or
	Stephen Grover
	Robert King or
	Stephen Galloway
Lord Palmerston .. .. .	Aubrey Woods
Secretary .. .. .	Brian Ralph
The Cabinet .. .. .	Michael Bevis
	Martin Dell
	George Raistrick
	Peter Spraggon
	David Webb
Lord Paget .. .. .	Jeffery Taylor
Russian Grand Duke .. .. .	Jan Colet
Prince Albert .. .. .	Sven-Bertil Taube
Prince Ernest .. .. .	Christopher Guard
Reporters .. .. .	Christopher Guard
	Brian Lighthill
	George Raistrick
Lady Caro .. .. .	Raewyn Blade
The Foreign Office .. .. .	Peter Spraggon
	Dudley Stevens
	David Tate
	Jeffery Taylor
Bertie } Affie } Vicky } Alice }	Royal Children in 1851 {
	Ludovic Keston or Stephen Grover
	Robert King or Stephen Galloway
	Sally Brelsford or Dawn Tolhurst
	Kim Neve or Jacky Morgan
Footman .. .. .	Dan Klein
Paxton .. .. .	Norman Warwick
Lord Mayor .. .. .	Martin Dell

### INTERVAL

15 minutes

#### The people of England, the Empire and certain Foreigners

Bob Appleby Silvia Beamish Michael Bevis Raewyn Blade Michael Boothe  
 Jan Colet Martin Dell Christopher Guard Ann Horn Olwen Hughes  
 Gillian Jason Dan Klein Brian Lighthill Lesley Manville Nelda Quilliam  
 George Raistrick Brian Ralph Barbara Rhodes Peter Spraggon Dudley Stevens  
 David Tate Jeffery Taylor Elisabeth Wade Norman Warwick David Webb  
 Rosemary Williams



## ACT II 1857-97

Fritz .. .. .	Jan Colet
Vicky in 1857 .. .. .	Olwen Hughes
Doctor Clark .. .. .	Michael Bevis
Doctor Jenner .. .. .	David Webb
Doctor Watson .. .. .	Brian Ralph
Doctor Holland .. .. .	Dan Klein
Bertie in 1861 .. .. .	Christopher Guard
Actress .. .. .	Barbara Rhodes
Nurse .. .. .	Ann Horn
Baby .. .. .	Dawn Watkinson or Lisa Stimac
Alice in 1861 .. .. .	Gillian Jason
Bertie in 1873 .. .. .	George Raistrick
John Brown .. .. .	David Tate
1st Soldier .. .. .	Bob Appleby
2nd Soldier .. .. .	Jeffery Taylor
Sergeant .. .. .	Peter Spraggon
Captain .. .. .	David Webb
Consul .. .. .	Martin Dell
Sir Henry Ponsonby .. .. .	Michael Bevis
Palace Guard .. .. .	Michael Boothe
Annie .. .. .	Barbara Rhodes
Nurse Latham .. .. .	Nelda Quilliam
Alex in 1875 .. .. .	Kim Neve or Jacky Morgan
Gladstone .. .. .	Aubrey Woods
Disraeli .. .. .	Lewis Fiander
West .. .. .	Peter Spraggon
Footmen .. .. .	Michael Boothe
	Brian Lighthill
Princess Victoria Melita in 1897 ..	Rosemary Williams
Princesses in 1897 .. .. .	Lesley Manville
	Kim Neve or Jacky Morgan
	Dawn Watkinson or Lisa Stimac
	Sally Brelsford or Dawn Tolhurst

Grover  
oway  
hurst

### Children

Sally Brelsford Stephen Galloway Stephen Grover Ludovic Keston  
Robert King Jacky Morgan Kim Neve Lisa Stimac Dawn Tolhurst  
Dawn Watkinson

Jay Allen acknowledges with gratitude the use of material from Elizabeth Longford's biography "Victoria RI"

he

evens

*The Souvenir Brochure of 'I and Albert' is available from attendants and bars—  
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Production Associate .. **Pamela Hay**  
Production Assistant **Elizabeth Cliff**  
Assistant to Richard Pilbrow

**Elizabeth Lomas**  
Stage Manager .. **John Rothenberg**  
Deputy Stage Manager **Michael Everitt**  
Assistant Stage Managers **Ernest Hall,**  
**Derek Paget, Allison Rockley**  
Sound Operator .. .. **Claire Laver**  
Dance Supervisor .. .. **Irene Claire**  
Casting Consultant .. **Miriam Brickman**  
Wig and Make-up Supervisor

**Kenneth Lintott**  
Wardrobe Supervisors  
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Wardrobe Master .. .. **Sean Casey**  
Wig Dresser .. .. **Hugo Wiggins**  
Secretary to John Schlesinger  
and Si Litvinoff .. **Jane McIntosh**  
Associate Set Designer

**John Stoddart**  
Assistants to Miss Arrighi  
**Harry Cordwell, Sheila Lukins**  
**Kevin McCormick, Antonia Raeburn**  
**Michael Rennison, Kate Searle**  
**Gerry Theophilus**

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**Karen Brookes, John Frazer**  
**May Routh**

Assistant to Mr. Ornbo .. **Molly Friedel**  
Press Representative **Wendy Moger**  
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## MUSICAL NUMBERS

### ACT ONE

IT HAS ALL BEGUN .. .. .	Victoria, Lehzen and the people of England
LEAVE IT ALONE .. .. .	Lord Melbourne
I'VE 'EARD THE BLOODY 'INDOOS 'AS IT WORSE .. .. .	Street people
THE VICTORIA AND ALBERT WALTZ	The Court
THIS GENTLE LAND .. .. .	Albert
THIS NOBLE LAND .. .. .	Victoria, Lord Melbourne, Lord Palmerston, the Cabinet, and Chorale
I AND ALBERT .. .. .	Victoria
HIS ROYAL HIGHNESS .. .. .	Lord Palmerston, Lady Caro and the Foreign Office
ENOUGH! .. .. .	Albert
VICTORIA .. .. .	Albert
ALL GLASS .. .. .	Albert, Victoria, Paxton, Royal Family, and the public

### ACT TWO

JUST YOU AND ME .. .. .	Victoria, Albert and Royal Children
DRAW THE BLINDS .. .. .	Victoria, Ladies-in-Waiting
THE WIDOW AT WINDSOR .. .. .	Second Troop, Queen's Own Dismounted Hussars
<small>(The words of the poem <i>The Widow at Windsor</i> by Rudyard Kipling are used by permission of Mrs George Bambridge and Messrs. Herman Darewski Music Publishing Co.)</small>	
NO ONE TO CALL ME VICTORIA ..	Victoria
WHEN YOU SPEAK WITH A LADY	Disraeli
GO IT, OLD GIRL! .. .. .	Diamond Jubilee crowd
THIS NOBLE LAND (Reprise) ..	Victoria

---

Musical Direction by Gareth Davies

Deputy Conductor John Daley

Orchestral Management by Westminster Symphonic Productions Ltd.

---

ORCHESTRA: Trumpets: (Principal) Edward Hobart, Ronald Hunt, Paul Cosh. Trombone: Colin Sheen. Bass Trombone: Peter Harvey. Tuba: John Smith. Flutes: Christopher Taylor, James Durrant, Lenny Bern. Oboe: Thomas Craen. Cellos: Charles Woodford, Myrtle Bruce-Mitford, Maurice Zimbler, Madeline Thorner. Piano: Michael Reeves. Guitar: Michael Egan. Bass Guitar: Leonard Bush. Percussion: Brian Pickles, Ronald McCrae.

---

UNDERSTUDIES: Victoria OLWEN HUGHES, Albert BRIAN RALPH, Palmerston and Gladstone DAVID TATE, Disraeli DUDLEY STEVENS.



## **BOB APPLEBY**

Born 1944 in Salford, Lancs and began career as an acrobat. Studied at Rambert School of Dancing and appeared in film version of *Oliver* and in *Canterbury Tales* in the West End.

## **SILVIA BEAMISH**

Started singing in a Variety Tour choir. She has worked with the Oxford Playhouse the BBC, the Glyndebourne Opera, and most recently, the Ballet Rambert.

## **MICHAEL BEVIS**

Has made numerous West End appearances, performed at the Old Vic, and been in several pantomimes. His hobbies are bicycle riding and making records of books for the blind.

## **RAEWYN BLADE**

Was born in New Zealand. She studied at the Guildhall School of Music and Drama and has done extensive television work as well as appearing at the Oxford Playhouse and the Yvonne Arnaud Theatre and in the West End in *Canterbury Tales*.

## **MICHAEL BOOTHE**

Was born on Holy Innocents' Day in an ambulance which his mother was driving. Years later, he appeared in *A Funny Thing Happened . . .*, *The Sound of Music*, *Canterbury Tales*, *Romeo and Juliet* and *No No Nanette*.

## **JAN COLET**

Has choreographed and directed (*David Wood's Tickle*, and *The Owl and the Pussycat Went to Sea*), sung (in the film *Half a Sixpence*), danced (in the Trojans at Covent Garden) and acted (in *The Boyfriend*).

## **MARTIN DELL**

Started his stage career at 14 when he won a local cinema talent competition. He has been in many musicals, including *Oliver*, and lists football and gardening as his hobbies.

## **CHRISTOPHER GUARD**

Has worked largely in television (title role in *David Copperfield*, Pip in *Great Expectations* for the BBC, *Tom Brown's Schooldays* and *Z Cars*). He comes from a family of actors and writers.

## **ANN HORN**

Forsook a distinguished dancing career for marriage (her husband is a doctor and she has two children) but recently was persuaded to become an actress. Among many roles she played Madame Zenia in *The Killing of Sister George* and was in Ken Russell's *The Music Lovers* and *The Devils*.

## **OLWEN HUGHES**

Launched herself into showbusiness by studying the oboe and singing, and has since performed in *Anything Goes*, *Cabaret* and *South Pacific*. Most recently, she appeared in the Chichester Festival's *The Beggar's Opera* and *The Doctor's Dilemma*.

## **GILLIAN JASON**

Trained at both the Royal Ballet School and the London Opera Centre. She has worked at Sadler's Wells, the London Festival Ballet, and made many appearances in films and on television.

## **DAN KLEIN**

Tenor, has sung for the Sadler's Wells Opera, The English Opera Group and the New Opera Company. *I and Albert* is his first West End musical.

## **BRIAN LIGHTHILL**

Retired the day after qualifying as a chartered accountant in order to work at the Manchester Library Theatre. He has worked in repertory throughout the country, and lists his hobbies as "acting, acting, acting".



## **LESLEY MANVILLE**

Toured Sussex at the age of 10 with Covent Garden artists in Benjamin Britten's *The Little Sweep*. Later, she worked in cabaret and then joined the Italia Conti Stage School where her training continues.

## **NELDA QUILLIAM**

Is a Liverpoolian. She has played lead roles with the Liverpool Grand Opera and the Covent Garden Opera Companies. Concerts, broadcasts and television appearances—and a family—soon followed. She then appeared in *The Beggar's Opera* at the Chichester Festival.

## **GEORGE RAISTRICK**

Has appeared with most of the leading repertory theatres, and has worked on both radio and television productions. Immediately prior to *I and Albert*, he was in *The Canterbury Tales* in the West End for four years.

## **BRIAN RALPH**

Trained at the Guildhall School of Music and Drama, and went on to work at the Bristol Old Vic. This was followed by a season at the Liverpool Playhouse. His first West End appearance was in *Fiddler on the Roof*.

## **BARBARA RHODES**

Trained at the Royal Ballet School, and joined the Festival Ballet in 1964. She has appeared in *Promises Promises* and several films, among them *Henry VIII and his Six Wives*.

## **PETER SPRAGGON**

Has worked throughout the world on the stage and in television, in musicals and pantomime. His television appearances include the highly praised series *Callan* and *Budgie*.

## **DUDLEY STEVENS**

Was the first actor to play the lead in the controversial *Tea and Sympathy* in repertory. He has played in many West End productions and in repertory all over England. His films include *Oliver* and *Oh What a Lovely War*.

## **DAVID TATE**

Trained at RADA. His many West End appearances include *Sail Away* and *How to Succeed in Business*. He played the comedy lead in *The Great Waltz*, and has made innumerable radio broadcasts.

## **JEFFERY TAYLOR**

Was born in Manchester, and won a scholarship to the Royal Ballet School. He has various West End credits, among them *Hello Dolly!* He appeared in the film *Song of Norway*.

## **ELISABETH WADE**

Trained in singing and acting at the Royal College of Music. She has toured Germany, the United States, and throughout England, and has sung on radio and television.

## **NORMAN WARWICK**

Has extensive acting experience in repertory and on television. He has appeared in *The Boyfriend* and *West Side Story* in the West End, and was in the film *Oliver*.

## **DAVID WEBB**

Trained at RADA and is best known for his work in television. His films include *Sunday Bloody Sunday* and *Battle of Britain*. His hobby is painting and he has exhibited many of his works.

## **ROSEMARY WILLIAMS**

Studied singing at the Royal Academy of Music. She has worked at Sadler's Wells Opera, the Welsh National 'Opera for All', and Glyndebourne. She has also made several television appearances.



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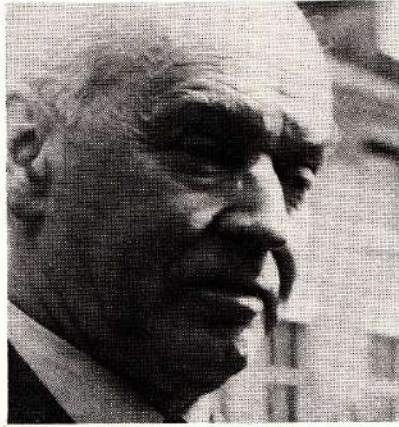
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# PLAYGOING ACROSS THE GULF

BY J. C. TREWIN

In one of Rider Haggard's books the hero leaps dangerously across the gulf between the Swaying Stone and the Trembling Spur (or the other way round). Such a gulf as this seems now to lie between the theatres of before and after the war. It is not only the plays that have altered; it is the method, the fashion, of playgoing.

First, possibly, the aspect of an audience. In the 1930s it was exceptional not to change for the play if you sat in stalls or dress circle (significant name). Certainly this was so at a première, and usually afterwards. There was a sense of occasion; you did not drop into the theatre as to a cinema. Drama critics of the period remember Charles Morgan's evening cloak. (Today the only cloak to match it is that of Mr. Edward Sutro, most indefatigable first-nighter of his time.)

If you went to the cheaper seats, pit or gallery, you almost inevitably queued. You might stand for two or three hours or use the folding seat (price sixpence and marked with your name) deposited earlier in the day. Queues have not vanished entirely; but they are far fewer. It is only at Covent Garden that you have a real idea of general pre-war practice. I wrote of a theatre queue once in the old *Morning Post*:

*Was it breaking the rules, I wondered, to arrive on a first night with only three hours to spare? We had joined the tail of a growing serpent. The head, nestling in the pit doorway, had appeared as early as nine that morning. . . . People on the opposite pavement paused to look at us. You see visitors to London watching a first-night queue as they would watch the Changing of the Guard or the pigeons by St. Paul's.*

This went on for more than a column, with a long passage on the buskers (paper-tearers, reciters, singers, gymnasts), and another on the gradual filling of the stalls some time after the pit had been admitted:

*It was twenty minutes to eight before the first chinchilla wrap, the first white tie. A hidden orchestra played. . . . Five minutes to eight: all at once the stalls were submerged in a foam of cerise and silver, jade and sapphire and white. The pit applauded a familiar first-nighter, with a mass of snowy hair, who moved to the front row.*

Today that is a period piece. So is the partition that occasionally separated pit from stalls: sometimes there was only a crimson rope in the side-aisles that could be shifted back and forth, diminishing or increasing the pit according to the fluctuations of business. Another playgoing difference—noticed particularly in recent years, though we touch wood—is the loss of the kind of reception Edwardian papers would summarise curtly: "The gallery vented its disapproval." The respected Gallery First Nighters' Club remains, but the galleries themselves are vanishing.

Playgoing times, curiously fluid over the years, have been altered radically since the Thirties. Today, for the critics' benefit, a première usually begins at seven. Before the war it would be eight or eight-thirty. (For his sets of one-act plays Noël Coward had the general title, *To-night at Eight-Thirty*; a Herbert Farjeon revue was called *Nine Sharp*.) More people then dined before the play, which was probably why—in my memory—there were even more late-comers than there are now.

During the war and the black-out people got used to fantastically early timing: six o'clock was normal, something found now only at one of the longer operas. Playgoers who have lived through the period are used to the sequence of mild revolutions (the preview system is one). They have become accustomed at some theatres—less often in the West End—to finding the curtain up when they arrive, and the setting in view on a darkened stage. This appears to me to be unfortunate. Sir John Gielgud has remarked on it sadly in his latest book. There, too, Gielgud remembers the practice that extended into the early 1930s, of calls at the end of an act. The late Henry Kendall said that the cast took fifty-two curtains on the first night of a four-act play, *Havoc*, at the Haymarket in 1924.

Another variation is the absence of the author's first-night call. Stage history has delighted in tales of Shaw after *Arms and the Man*, of poor Henry James after *Guy Domville*, Noël Coward's "clean as a whistle" speech after *Hay Fever*, William Douglas Home's defiance at *Ambassador*





Piccadilly Circus, 1930

Picture from the Mander and Mitchenson Collection

*Extraordinary*, T. S. Eliot thanking a London house for its reception of "my little play", *The Cocktail Party* (New Theatre, now the Albery, 1950). Dramatists might even get blamed for their physical appearance: a peppery old critic once described an author as "a rather weak-looking young man". Today (unless he is in the cast himself) a dramatist stays unseen, though we think of the late E. M. Forster bowing from the stalls at *A Passage to India* which had been dramatised from his book; and the late "Daisy Ashford" also responding from the stalls at the musical version of *The Young Visitors*. I revert to that *Morning Post* article from the middle Thirties:

*The velvet folds descended, lifted again. "Author!" cried the stalls; pit and gallery went with them. The leading actor, diving into the wings, produced a timid figure. This shook its head, motioned vaguely at the company, stepped back, advanced three paces. Its lips moved; we heard nothing but no one minded. The author had been summoned, and there he was, and here now the audience was ready for the "King". . . . Outside, Cloaks and Opera Hats began the search for their cars.*

It is rare now for a night to begin or end with the National Anthem; you do not often find a theatre orchestra (with full programme of entr'acte numbers), though sometimes a pianist can brave the interval chatter. All said, the biggest alteration in playgoing has been the move from the formal to the casual. Gala performances aside, an "occasion" in the theatre must create itself. One can easily recognise the signs, the pavement crowds, a more impenetrable foyer crush—this, though most of the white ties have gone, has

seldom varied over the years—a higher pitch to the chatter, a pervading excitement. Even so, the aspect of the house would startle a playgoer of forty years back.

Enthusiasm is undiminished. We may talk of a lost romantic theatre, a theatre of illusion; but what a rhymer styled "the full-handed thunders" never dwindle. The audiences responsible come now from a much wider area. Today, when a play has settled in, coaches are seen waiting in the neighbouring streets. Coach-party playgoing brings people from places that used to be beyond the West End range for an evening performance. They arrive now at night whereas in the past they would have come up only for a matinee.

Matinees—or "morning performances" as they were once known—are much scarcer than before the war. When I was first writing in the early 1930s, most theatres had their two matinees a week (thus an announcement of the old St. James's: "Every evening at 8.30; matinees Wednesday and Saturday at 2.30"). Audiences were predominantly feminine. Now (though it is not the main reason for the loss of the matinee) more women are working. Two evening performances on a Saturday or Friday go better.

Changes enough indeed. Yet somehow not many people today remember the gulf. Playgoing is as much fun on the Trembling Spur as on the Swaying Stone (or the other way round). It does not matter what you wear, or at what time you begin, or even (I suppose regretfully) whether or not a curtain rises. It may be unritualistic. It may be (in the words of a song from a primeval world) "free-and-easy, go-as-you-pleasy", but the plays are there, the actors are there. Let us be grateful.



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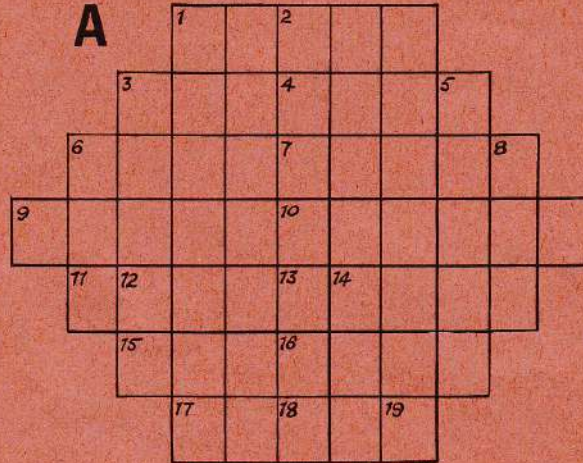
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**QUIBBLES - - - - - NUMBER TWO**



Fill in the seven horizontal lights of diagram A, then transcribe the numbered ciphers into diagram B. This will reveal a well-known line from a Shakespeare play, together with the name of the speaker and the title of the play.

**CLUES**

- 1. Athenian protagonist of Shakespeare play (5)
- 3. Play by Ben Jonson (7)
- 6. Season of Shakespearian dream (9)
- 9. Play by William Congreve (4, 3, 4)
- 11. Play by Simon Gray (4, 5)
- 15. Banquo's son (7)
- 17. Author of 'Hedda Gabler' (5)



*Solution: THE APPAREL OFT PROCLAIMS THE MAN. POLONIUS. HAMLET  
Jaques*



## DINING OUT

**The Old Etonian**—a name which I had heard at a party over Christmas flashed through my mind and I wondered if it had anything to do with Eton although I had been told it was in Harrow. Slightly confused and curious I decided to try it.

From the outside it looked very elegant with its brown walls and painted windows. Inside it was warm and inviting—a family portrait on the wall, an antique Italian clock and a vase of red flowers on each table. Upstairs there is a lounge if you wish to have a drink before dinner and enjoy a beautiful view of London.

We started with Crespaline—a crepe cooked on a grill filled with spinach and nuts with fresh cream and cheese; Escargots de Bourgogne; and Moules Poulettes—mussels cooked with onions in a delicious white wine and cream sauce. For our main course we chose Truite en Chemise—one of the best trout I have ever eaten cooked in butter and wrapped in a crepe with a cream and tarragon sauce; Filet Dijon—a fillet steak cooked on a charcoal grill with mustard and brown sugar; and Carre d'Agneau Freneuse. It was all superb. The menu presents a really good selection of French dishes so one visit is not enough to enjoy all the specialities! They have a good wine list with French, German, Portuguese and Italian wines. They are open for Sunday lunch and I can imagine that in summer it would be lovely to eat on the sunny terrace overlooking London. From

## RECORD SCENE

by Ron Andersen

Three current West End shows to start with this month. *Cowardy Custard*—the revue made up of the words and music of Sir Noël Coward—has now been running successfully for several months at the Mermaid Theatre. RCA have now released a lavishly boxed two record set of the show which includes a descriptive booklet. Among the many numbers featured are: *The Stately Homes of England*, *I'll Follow My Secret Heart*, *Dance*, *Little Lady* and, of course, *I'll See You Again*. *Cowardy Custard*, with a cast headed by Patricia Routledge, John Moffatt, Una Stubbs and Derek Waring is on RCA SER 5656/7.

*Joseph and the Amazing Technicolor Dreamcoat*, like the same writers' *Jesus Christ Superstar* was available on records before becoming a London stage production. The current stage success which started last summer as a Young Vic production for the Edinburgh Festival and subsequently played a season at the Round House is now at the Albery Theatre. The Young Vic original cast recording of *Joseph and the Amazing Technicolor Dreamcoat* is marketed by Polydor and available on RSO Super 2394 103.

The original cast recording from another

the West End it took us thirty minutes but was well worth the journey (take the Western Avenue, turn right at Hanger Lane Station in the North Circular Road and left at the first set of traffic lights following the signs to Harrow-on-the-Hill).

I would like to mention again one of my favourite restaurants in the Kensington area where I have always been made very welcome—even when arriving late after the theatre. It is **The Secret Place** just past the crossing of the Earl's Court and Old Brompton Roads. The French Chef makes very tasty home-made pates of many different flavours, excellent Escargots and some delicious starters like Mousse de Saumon or Crabes. Bouillabaise and Soupe a L'Ognion 'Pigalle' are two of his specialities and the Coq au Vin, Entrecote Merchant de Vin and Steak Ambassador have been always greatly appreciated by my most demanding guests. You will be enchanted by the original decor, the fair-ground carousel, the old French wine press and the open fireplaces all of which create a warm welcome on a cold winter evening. I would highly recommend this to anyone, even my best friend!

### **The Old Etonian**

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West End show, Anthony Newley's *The Good Old Bad Old Days* currently at the Prince of Wales will be available from EMI very soon.

### QUICK RECORD ROUND-UP

Long awaited album from *Cilla*. All her current favourites featured in the *Cilla Black Show*. (Parlophone PCS 7155.)

If you don't have time for a holiday then this album is for you. *The Sun, the Sea and Sky* with the lush and lively music of Manuel and the Music of the Mountains (STUDIO TWO 399).

Two album re-issues from Bing Crosby. The first is Volume Two of Bing and the Andrew Sisters (CORAL CPS 91) and Songs from Hawaii. (CORAL CPS 90.)

*It's a Family Affair*—Dame Sybil Thorndike aided by son John Casson and granddaughter Jane. The LP is a 'live' recording made at the Shaw Theatre (ARGO ZPL 1186).

Take the best of Broadway and add that magic ingredient—the Bassey touch and you have an irresistible concoction in *Broadway Bassey's Way!* (COLUMBIA SCX 6515.)

Reginald Dixon and a compilation of historic 'Mr. Blackpool' recordings from the period 1932-45 (STARLINE MRS 5139).



## BOOK ENDS by Peter Lawrence

Since 1929 when his first novel, *The Man Within* was published, Graham Greene has written many other novels, 'entertainments' (the author's own description of his lighter novels), travel books and short stories. Additionally he has written four plays which have been produced in the West End—*The Living Room*, *The Potting Shed*, *The Complaisant Lover* and *Carving a Statue*—and in 1971 a volume of autobiography under the title *A Sort of Life*. In 1970 his publishers The Bodley Head and William Heinemann produced the first titles in a new Collected Edition of Mr. Greene's works. Their object with the Collected Edition being that as a previous hard cover edition goes out of print it is replaced with the new edition. Titles currently available are: *Brighton Rock*, *England Made Me*, *It's a Battlefield*, *Our Man in Havana*, *The Power and the Glory*, *The Heart of the Matter*, *The Confidential Agent* and *Collected Stories*. These will be joined in March by three further titles—*A Gun for Sale*, *The Ministry of Fear* and *The Quiet American*. Each of the volumes in the Collected Edition contains a new introduction by the author. These in turn provide autobiographical companions to

*A Sort of Life* which does not stretch far beyond publication of Mr. Greene's first novel. Additionally the books are extremely attractively produced and make a welcome addition to everyone's bookshelves.

The Bodley Head tell me that they will be publishing Graham Greene's latest novel (as opposed to 'entertainment') in September this year. They are not revealing anything about it apart from the title—*The Honorary Consul*—so further information will have to wait until later in the year.

Incidentally two major films adapted from Graham Greene novels will be opening in London very soon. *Travels With My Aunt* starring Maggie Smith and Alec McCowen and *England Made Me* with Peter Finch, Michael York and Hildegard Neil.

Among the new novels this month there are two by distinguished writers. Hammond Innes' latest from Collins is called *Golden Soak*—the name of an abandoned mine in Western Australia. It contains his by now familiar element of excitement combined with well drawn characters and makes excellent reading. As a complete contrast there is *Mungo's Dream* (Gollancz). Last month Gollancz published Michael Innes' latest thriller *Appleby's Answer*. *Mungo's Dream* is by the same author this time writing under his real name, J. I. M. Stewart. This is an intriguing and entertaining novel which takes place in England, Scotland and Italy.

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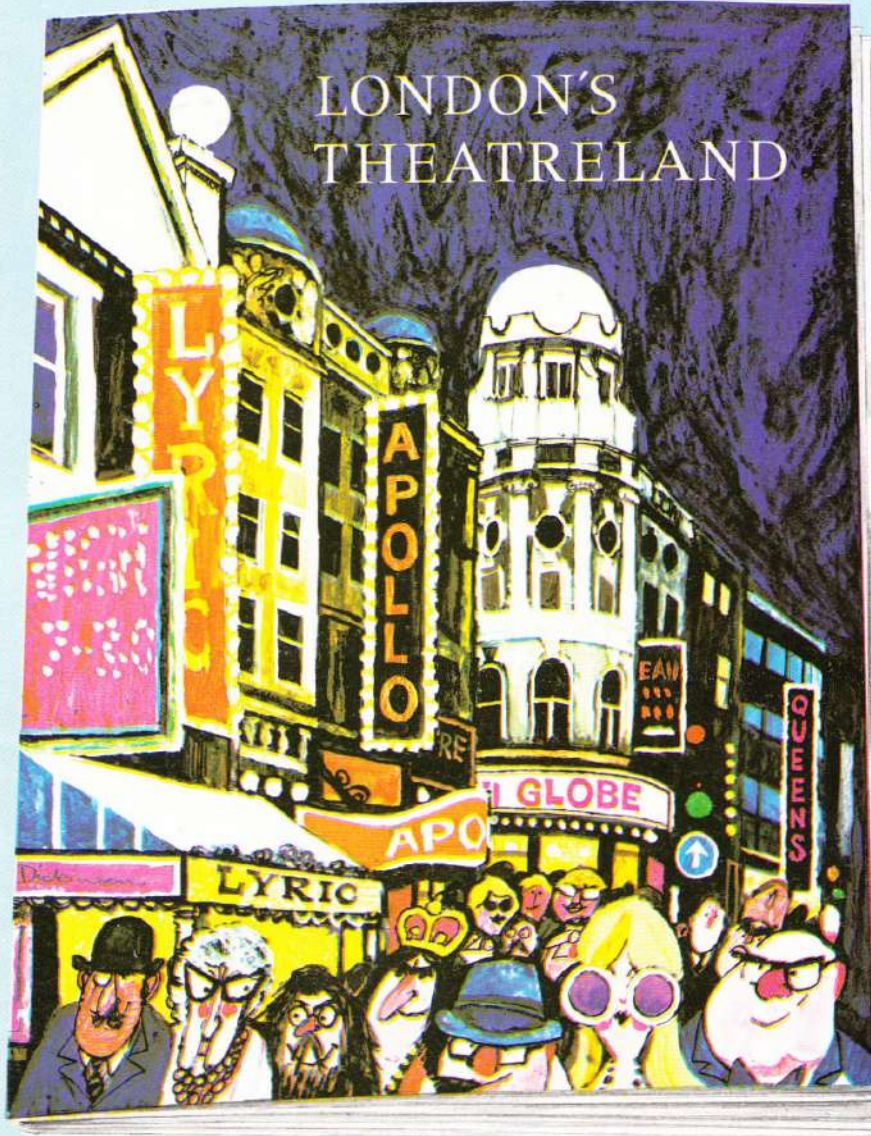
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