INTERNATIONAL

DUNHILL

The name Dunhill is the registered trade mark
of Alfred Dunhill Ltd. London

London - Paris - New York

Internationally acknowledged
to be the finest cigarette in the world

dunhill

The most distinguished tobacco house in the world

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING
This is a Theatreprint programme

Editor         Martin Tickner
Advertisement Director     Bill Fellham
Vol. 3 No. 1

Published by Theatreprint Ltd,
6 Langley Street, London WC2 (01-336 7187)

Printed in Great Britain by Garrod & Lofthouse International Ltd.

This programme is fully protected by copyright and nothing may be printed wholly or in part without permission.

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.

VILLA DEI CESARI

London's most elegant Riverside Restaurant.

Dancing to two bands in a romantic Roman atmosphere.

Wine and dine until 2.30 a.m, each evening except Mondays.

Parking facilities for 50 cars.

135, Grosvenor Road, London, S.W.1.

Reservations 834 9872 or 828 7453
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 Heal’s, 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.

Avis Caminez writes
‘La Bussola is a joy!’

The 24 hour welcome

As long as the clock ticks and the hands move, you'll find a welcome... a table and a fine menu waiting for you at the Ribblesdale Restaurant at the Cavendish Hotel. When friends fly in at an awkward time; when other restaurants are closed; whenever you choose, you will be welcomed at the Cavendish Hotel.

The restaurant for internationals.

Ribblesdale Restaurant
Cavendish Hotel,
Jermyn Street, London SW1
Telephone 01-930 2111

Trust House Forte
THE PICCADILLY THEATRE

Capacity: 1140


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 sidewalk 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 Noel 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).


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. 21st
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. 22nd 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. 21st
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.
Gold pack with jewels from Stuart Devlin

Black pack with King-size cigarettes from John Player

John Player Special
Created and perfected as the best Virginia cigarette in the world. King-size luxury by John Player, at 30p for 20.

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING
by arrangement with Donald Albery
LEWIS M. ALLEN and SI LITVINOFF
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
Musical Director GARETH DAVIES
Still Photography by MICHAEL CHILDERS

Costumes designed by ALAN BARRETT
Orchestrations by GORDON LANGFORD
Magic Arranged by ALI BONO

Lighting and Projection scheme by ROBERT ORNBO
Sound by DAVID COLLISON
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 1966, 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 Saville, *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 *Clochenerle* 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 Minnelli, 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 *Mayberry'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 Karskens Ballet of New York and the Batsheva Company of Israel. His ballets have been danced by the Alvin Alley Company, the Karskens 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 Grandes Ballets Canadiens. In 1964 he was awarded the Gold Star for choreography at the Paris Dance Festival. Also active in opera, he staged *La Bella Holane* for the Royal Opera in Stockholm, the dances for *Moses and Aaron* in Nuremberg, and this summer directed *Cosi 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 he 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 Harbert 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 Steele 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 1963, 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”; 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 Hallwell’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

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

### 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 Spraggion  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 Spraggan
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 Flander
West ........................................... Peter Spraggan
Footmen ........................................ Michael Boothe

Princess Victoria Melita in 1897  ... Rosemary Williams
Princesses in 1897 ........................ Lesley Manville

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”

The Souvenir Brochure of ‘I and Albert’ is available from attendants and bars—price 50p.
For "I AND ALBERT"
Production Manager... Thomas Elliott
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... Carolin Maxwell, Anna Downey
Wardrobe Master... Sean Casey
Wig Dresser... Hugo Wiggins
Secretary to John Schlesinger... Jane McIntosh
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
Assistants to Mr. Barrett... Karen Brooke, John Frazer
May Routh
Assistant to Mr. Ormbo... Molly Friedel
Press Representative... Wendy Monger... 235 1132

PRODUCTION SERVICE by
THEATRE PROJECTS
(Produced for Vineyard Films Ltd. by Lewis Allen and Si Litvinoff)

Pictorial reference from David Drummond's Pleasures of Past Times, and
the Mansell Collection. Slide Photography by Dawson Strange Photography,
Mechanical Art Work on Projections by Brian Norman and Associates.
Drawings for Crystal Palace sequence of projections by Judith Loncraine.
Programme cover designed by Sheila Lukins and David Learmonth.

For Piccadilly Theatre Ltd.
General Manager... Ian B. Albery
Manager... David Leach
Master Carpenter... Harry Pegg
Chief Electrician... Stanley Coppin
Box Office Manager... John Hulbert
Assistants... Howard Thomas
Anne Lyttton
Box Office open Monday to Saturday from
10 a.m. 01-437 4506/7

CATERING DEPARTMENT 01-836 9074
General Manager... Vivian Burns

Additional lighting, stage and sound equipment for the Piccadilly Theatre
supplied by Donmar Productions Ltd. Display of photographs in the foyer by
courtesy of The Raymond Mander and
Joe Mitchenson Theatre Collection.

The Management reserve the right to refuse admission, and to alter this
programme, or to make any alteration in the cast which may be rendered
necessary by illness or other unavoidable causes.

Patrons are reminded that it is strictly
forbidden to take photographs or use
any form of recording apparatus in
the Theatre.

Outside performance hours this Theatre is available for conferences or
similar gatherings.
This Theatre is fully air-conditioned for
your greater comfort.

In accordance with the requirements of the GLC:
1. The public may leave at the end of the performance by all exit doors and such doors must at that
time be open.
2. All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.
3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways
intersecting the seating or to sit in any of the other
gangways. If standing be permitted it shall be
strictly limited to the number indicated in the
notices exhibited in those positions.
4. The safety curtain must be lowered and raised
in the presence of each audience.

For the convenience of Royal Circle patrons coats and umbrellas may be left in the
PARALOK security system.
free of charge, at locations marked thus:
For valuables or parcels there is a fee-
paying cloakroom at Stalls level.
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 ... Street people
'AS IT WORSE ......................... The Court
THE VICTORIA AND ALBERT WALTZ .... Albert
THIS GENTLE LAND .................... Victoria, Lord Melbourne, Lord Palmerston, the Cabinet, and Chorale
THIS NOBLE LAND ..................... Albert
I AND ALBERT ......................... Victoria
HIS ROYAL HIGHNESS ................. Lord Palmerston, Lady Caro and the Foreign Office
ENOUGH I .............................. 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 Mounted Hussars
(The words of the poem The Widow at Windsor by Rudyard Kipling are used by permission of Mrs George Barnard and Messrs. Herman Darewski Music Publishing Co.)
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.


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 Zonia 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 Liverpudlian. 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.
GOOD THEATRE GUIDE

WYNDHAM'S THEATRE
01-836 3028
Mon. to Thurs. 8.15 p.m.
Friday and Saturday
at 6.15 and 9.0 p.m.

THE GOSPEL ROCK MUSICAL

GODSPELL

'Is magnificent'—
Sunday Times.

'Verily a hit'—
Daily Mirror.

CRITERION THEATRE
01-930 3216

For Times & Performances
See Daily Press

From February 12th
CLAIRE BLOOM
COLIN ANTON
BLAKELY RODGERS

in

A DOLL'S HOUSE
by Henrik Ibsen
Adapted by Christopher Hampton
Directed by Patrick Garland

ALBERY THEATRE
(formerly New Theatre)
01-836 3878

For Times & Performances
See Daily Press

The Young Vic Production of

JOSEPH AND THE
AMAZING TECHNICOLOR
DREAMCOAT

Music by
ANDREW
LLOYD WEBBER
Lyrics by
TIM
RICE

PARTY BOOKINGS
If you can get 12 or more friends together for an evening at the theatre and
would like details of the reduced prices for groups at West End shows please
complete the coupon below and send it to

The Party Organiser
Wyndham’s Theatre
LONDON WC2H 0DA

Name........................................ Tel. No........................................
Address........................................
........................................
........................................
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 bookers (paper-tearers, rectifiers, singers, gymnasti), 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 respect of 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 Night-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 to 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, Hawes, 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...
Extraordinary, T. S. Eliot thanking a London house for its reception of “my little play”, *The Cocktail Party* (New Theatre, now the Albery, 1930). 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 one word. 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 charters. All said, the biggest alteration in going 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 imperceptible fever 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 playing 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-please”, but the plays are there, the actors are there. Let us be grateful.

© J. C. Trewin 1973
THEATRE ARTS SOCIETY

WE OFFER THEATRE-GOERS A UNIQUE RESERVATION SERVICE AT 60 THEATRES IN-AND-AROUND LONDON

* Seat Bookings held for 7 days and until 15 minutes prior to the performance

5% DISCOUNT AND RESERVATION SERVICE THROUGH KEITH PROWSE

Theatres, Cinemas, Festivals, Sports, etc.

* SUBSTANTIAL PRICE REDUCTIONS FOR MANY WEST END SHOWS OFFERED IN OUR MAGAZINE* (10 Issues for 50p per annum)

* REDUCED RATES at Royal Trafalgar and Royal Angus Hotels

* TRAVEL SERVICE-Current Details in Magazine

* West end club facilities at the ARTS THEATRE

RING NOW FOR A FREE COPY OF OUR MAGAZINE & FULL DETAILS, OR FILL IN THE COUPON BELOW

Application for Membership
Surname (Mr/Mrs/Miss) ..........................................................
First Names .................................................................
Address ....................................................................... .................................................................
.................................................................
.................................................................
Telephone Number ...........................................................

Please find herewith Cheque/Postal Order for £3.15.
Please send £3.65 if you wish to receive 10 copies of our magazine throughout the year.
I agree to abide by the Society’s Rules.
Signature ................................................................. Date ............................................................... 

PLEASE RETURN COMPLETED FORM TO
Theatre Arts Society
Wyndham’s Theatre, Charing Cross Road, London WC2 ODA
Telephone 01-836 2671
QUIBBLES - - - - - - - - NUMBER TWO

A

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)

B

Solution: THE APPARENT OR 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 Crespamine—a crepe cooked on a grill filled with spinach and nuts with fresh cream and cheese; Escargots de Bourgogne; and Moules Poulentes—mussels cooked with onions in a delicious white wine and cream sauce. For our main course we chose Truite en Creme— 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 Carré d’Agneau France— It was all superb. The menu presents a really good selection of French dishes so one visit is not enough to enjoy all the specialties! 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 looking over London. From the West End it took us thirty minutes but was well worth the journey (take the Western Avenue, turn right at Hangar 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 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 Crabe. Bouillabaisse and Soupe a L’Oignon ‘Pigalle’ are two of his specialties and the Coq au Vin, Entrecote, and Steak Ambassador have been always greatly appreciated by my most demanding guests. You will be enchanted by the original decor, the fairground 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
38 High Street, Harrow-on-the-Hill
Tel: 01-422 8482

Open every day for lunch (including Sundays) and in the evening from 6.30 to 11.30 except Sundays.

The Secret Place
245 Old Brompton Road, London, S.W.5
Tel: 01-733 1059

Open from 7.00 to 12.30 every evening except Sundays.

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.

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 Statley 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 SHR 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 in 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

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 390).

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.

Something new from Theatreprint Ltd.

The Theatreprint Subscription Service provides
A MONTHLY MAGAZINE GIVING INFORMATION OF CURRENT AND FORTHCOMING LONDON PRODUCTIONS
THE OPPORTUNITY TO RECEIVE A COPY OF EACH NEW THEATRE PROGRAMME WHEN PUBLISHED
ADDITIONAL OFFERS INCLUDING THE CHANCE TO PURCHASE POSTERS FOR CERTAIN LONDON PRODUCTIONS

for full details complete the coupon below (or send your name and address on a plain sheet of paper)

To: Theatreprint Ltd., 6 Langley Street, London WC2
Please send details of The Theatreprint Subscription Service to:
Name ..................................................
Address .............................................
A concise pictorial history of theatres in London

London's Theatreland with a text by J.C. Trewin, Colour illustrations by Geoffrey Dickinson and many others in black and white is a comprehensive guide and history of the London Theatres. It makes an ideal, and at only 25p inexpensive, gift for all theatregoers.

To: Theatreprint Ltd., 6, Langley Street, London, W.C.2.
Please supply ............... (number) copies of LONDON'S THEATRELAND.

Name .................................................................
Address ...............................................................

Cheque/PO enclosed for ............... (30p per copy - including postage)

Sterling cheques only can be accepted — please add extra for postage abroad
Reserve a box for the interval.

EVERY PACKET CARRIES A GOVERNMENT HEALTH WARNING