



  
Charles the Second

*The best little whorehouse*  
in **TEXAS**

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PROGRAMME by

**THEATRE**  
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## This Month

### BOOKS

The publishing house of Hamish Hamilton which this year celebrates its fiftieth anniversary has started the year extremely well. January saw publication of William Boyd's very funny first novel *A Good Man in Africa* and now this month comes Truman Capote's new work. Mr Capote's book is called *Music for Chameleons* and is a collection of fourteen new pieces. Included is *Handcarved Coffins* which—like the same author's *In Cold Blood*—is described as a non-fiction novel. This covers the true story of a series of killings in a small American town and of the detective who becomes totally obsessed with tracking down the murderer. *Music for Chameleons* looks all set to enjoy the same tremendous success in this country as it has already had in America. What must be the most beautiful book to have been published for many years comes in the shape of *David O. Selznick's Hollywood*. This is published by Secker and Warburg and the text which accompanies literally hundreds of illustrations in both colour and black and white is written by Ronald Haver. Selznick's career was probably somewhat overshadowed by the tremendous success of *Gone With the Wind* to the degree that one is inclined to forget his other great achievements. This book gives details of all the films with which he was involved ranging from the original *King Kong* to *Duel in the Sun*. New Penguin paperbacks this month include Paul Theroux' splendid travel book *The Old Patagonian Express* and Michael Korda's best-selling biography of the Kordas—*Charmed Lives*. Apologies to Bryan Forbes. In the December book column his splendid new 'History of the British Acting Tradition' which is published by Elm Tree Books was mistakenly called *This* rather than *That Despicable Race!*

### RECORDS

The National Theatre production of *Lark Rise to Candleford* based on Flora Thompson's trilogy has now been celebrated with an album containing dialogue and music from the production. *Lark Rise to Candleford* is on the Charisma label. Other new albums which tie in with London stage shows include

*Tomfoolery*. This is the cast album of the Criterion Theatre production and is on the Monza label. On the Stiff label is the live recording of the highly successful Palace Theatre revival of Rodgers and Hammerstein's *Oklahoma!*

### EXHIBITIONS

Running at the Royal Academy until 18th March is *A New Spirit in Painting*. This is the Academy's major winter exhibition and is the first international contemporary exhibition of paintings to take place in London for sixteen years. Among the artists whose work is represented are Francis Bacon, David Hockney, Picasso and Andy Warhol.

*continued*

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### DANCE & THEATRE

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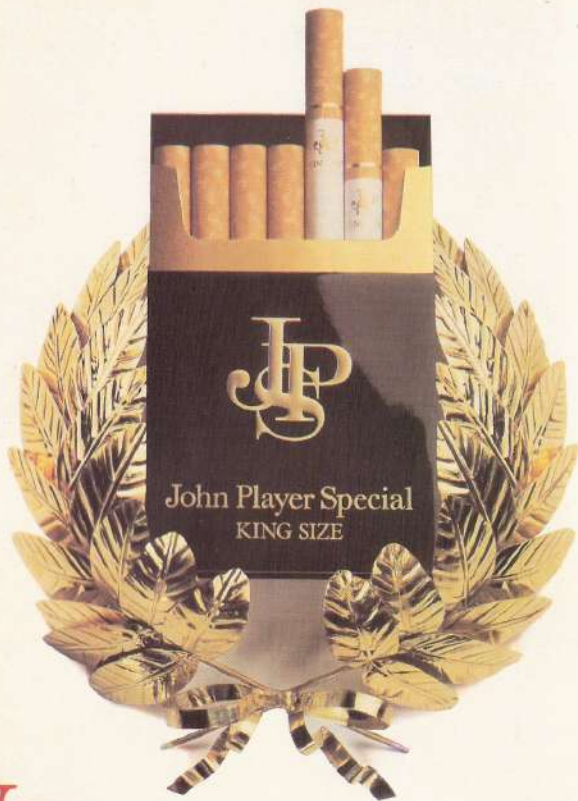
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**THEATRE ROYAL**  **DRURY LANE**



*The interior of the theatre*

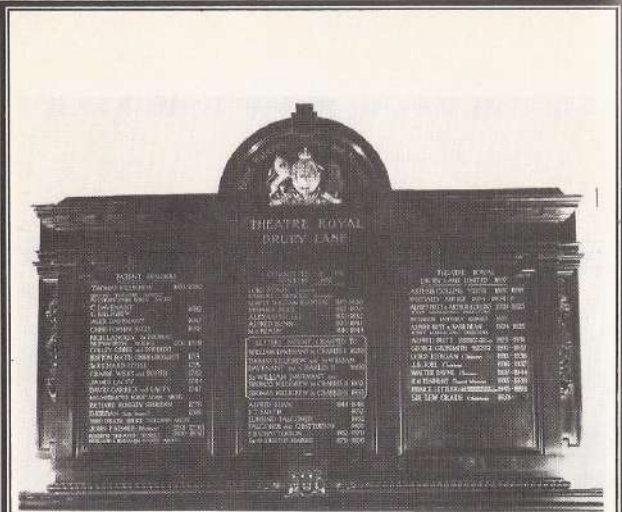
The present Theatre Royal, Drury Lane is the fourth on the site and opened in 1812.

To go back briefly to the previous three. At the Restoration, in 1660, Charles II granted two theatrical patents to Companies known as *The Duke of York's Servants* and *The King's Servants*. Sir William Davenant ran the former Company which was housed in the Lincoln's Inn Fields' Theatre built in 1660. The latter Company was operated by Thomas Killigrew who for it built the first Theatre on

the Drury Lane site, in 1663. Under the terms of the Royal Charter, the members of the Company were technically a part of the Royal Household and as such took an oath of loyalty at the Lord Chamberlain's office. The leading players were known as the King's Company of Players and were entitled to wear Royal livery. This livery is, in fact, still worn by the footmen of the Theatre at the present day.

That Theatre was destroyed by fire in 1672 and the





The visitor to Drury Lane should make a point of viewing the Patent Board in the main foyer, with its list of Patent holders since 1663; the statues in the Rotunda, Garrick, Kean, Shakespeare, Balfe, (composer of *The Bohemian Girl* produced at Drury Lane in 1843); the Memorial Plaque to Sir Henry Irving; the King's and Prince's sides of the Rotunda; ascend to

the Grand Circle Rotunda where the busts of Whitebread, Sir Johnstone Forbes Robertson, Ira Aldridge and Ivor Novello are on display; also adjacent, the magnificent Grand Regency Saloon, the scene each year of the Baddeley Twelfth Night Cake Ceremony, and used four times a year by the Drury Lane Lodge of Freemasons.

*continued*

Company moved temporarily to Lincoln's Inn Fields. During its brief life, the building had among other things seen the first appearance of Nell Gwyn in 1665 and survived both The Plague and The Great Fire. The second Theatre - designed by Sir Christopher Wren - opened in 1674. David Garrick, Mrs Siddons, Richard

Brinsley Sheridan, Peg Woffington and John Philip Kemble were all associated with it but by 1791 it had become so decayed that a decision was taken to demolish it. Under Sheridan's management the third Theatre opened in 1794. Fifteen years later, it, too, was destroyed by fire. That same year - 1794 - an actor

named Robert Baddeley left £100, to be invested to provide a cake for the Company every Twelfth Night. With the exception of the War years the 'Baddeley Cake' has been eaten on 6th January every year since.

The present Theatre opened on 10th October 1812 with a production of *Hamlet* preceded by a special prologue from Lord Byron.

In 1921, the interior of the Theatre was reconstructed whilst retaining the Rotunda and Royal Staircases. It was here in the early part of the last century that George III accosted his son, The Prince Regent, resulting in the Staircases becoming known as 'King's Side' and 'Prince's Side' to prevent the scene being repeated. These names are still to be seen in the Theatre over opposite doors.

The Theatre re-opened in April 1922 with *Decameron Nights* and later in the twenties *Rose Marie*, *The Desert Song*, *Show Boat* and *New Moon* all received their first London performances.

May 1931 saw the opening of Lehar's *Land of Smiles* and in October of that year Noël Coward's *Cavalcade* was produced and ran for almost a year. In 1932 H. M. Tennent became Managing Director of the Theatre and remained in this position until 1939. During this period four Ivor Novello

musicals were presented: *Glamorous Night*, *Careless Rapture*, *Crest of the Wave*, and *The Dancing Years*.

With the outbreak of War the Theatre became the headquarters of ENSA, the organisation formed to provide entertainment for the Forces, and remained as such until 1946 despite damage through enemy action.

With Prince Littler as Chairman and Managing Director, the Theatre was restored and reopened on 19th December 1946. The production was Noël Coward's *Pacific 1860* starring Mary Martin.

The following year saw the arrival, from America, of Rodgers and Hammerstein's *Oklahoma!* and this in turn was succeeded by the same team's *Carousel*, *South Pacific* and *The King and I*. *Plain and Fancy* and *Fanny* followed in 1956 and 1957 and on 30th April 1958, the Theatre's longest ever run commenced with the premiere of *My Fair Lady* starring Rex Harrison, Julie Andrews and Stanley Holloway. *My Fair Lady* continued until October 1963 and since then musicals presented include: *The Boys from Syracuse*, *Camelot*, *Hello Dolly!*, *The Four Musketeers*, *The Great Waltz*, *Mame*, *Gone With the Wind*, *No, No, Nanette*, *Billy*, *A Chorus Line*, *Sweeney Todd* and now ...

*the best little whorehouse*  
in **TEXAS**

# Original U.S. Cast Recording



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## AVAILABLE IN THE FOYER

**MCA RECORDS**

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Everything in the play is true.

Except what we made up. The country whorehouse known as the Chicken Ranch operated for something like a hundred and fifty years, employing some of the finest looking girls the small towns of Texas could provide. The Chicken Ranch boasted a list of satisfied customers that included local German farmers, as well as high ranking State Politicians from the nearby capital. When it was permanently closed in 1973, after being attacked on television repeatedly by a newsman, the girls scattered to various motels with understanding managers around the State.

Miss Edna, the last Madame of the enterprise, re-appeared in our Broadway production in 1978, playing a small role and serving as "Technical Advisor" to the girls of the house. The Sheriff retired January 1st claiming "I don't want to hear no more about this Chicken Ranch mess". But the TV commentator still broadcasts five nights a week in Houston.

So what you see here is based on truth, with some licence taken for the sake of fun.

Following is a glossary of 'Texasism' which may help the British audience to translate some of our expressions into English:

<b>Texas</b>	A state of mind.
<b>Lone Star</b>	The symbol of Texas, denoting an independent nature. Also an inferior beer, much loved by the citizens of Texas.
<b>Sam Houston</b>	At various times President of Texas, Governor of Texas and General of the Army of Texas. If we had one he would have been King.
<b>Aggies</b>	Students that attend Texas A & M (Agricultural & Mechanical) College. Most of them come from rural areas and it is socially acceptable to make fun of them in cultural centres such as Clute City and Big Spring.
<b>Longhorn</b>	A tough breed of cattle that could survive the open range and long trail drives to market. Also the nickname of the University of Texas football team.
<b>Tea-Sipper</b>	A derogatory name for the students of the University of Texas. Same as "Sissy".
<b>Thanksgiving</b>	A strictly American holiday celebrating a plentiful harvest. The typical American male eats too much and watches football games while his wife grumbles.
<b>Pissant</b>	A very small ant, difficult to see without a magnifying glass. Don't call your friend from Dallas one.
<b>Piddly Squattin'</b>	Insignificant.
<b>Run the river with</b>	Same as "Go to the well with" - someone you would trust in the most dangerous circumstances.
<b>Peckerwood</b>	Someone lacking intestinal fortitude, you wouldn't run the river with one.
<b>Nookie</b>	One of the many inadequate slang terms young men have employed to describe the secrets and mysterious pleasures the female can deliver.
<b>Roosevelt Nookie</b>	Same as Reagan Nookie, only a bit cheaper. And a lot older now.
<b>Exotic Extras</b>	Same as in England.
<b>Trick</b>	A slang word for customer - never heard in Harrods.
<b>Asseled Around</b>	Archaic Texan - a countrified way to procrastinate. Still heard in rural areas west of Wichita Falls.
<b>Tallywacker</b>	Ask your husband.
<b>Clap</b>	What you should do at the conclusion of a number. Hopefully.

These definitions are offered in the spirit of international understanding and I hope they are helpful.

Peter Masterson



**THEATRE ROYAL**  **DRURY LANE**

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Henderson Forsythe      Carlin Glynn



*A Musical Comedy*

Book by  
*Larry L. King & Peter Masterson*

Music & Lyrics by  
*Carol Hall*

Musical Numbers Staged by  
*Tommy Tune*

with  
*Sheila Brand · Betsy Brantley · Miquel Brown  
Fred Evans · Natalie Forbes · Nigel Pegram  
Bob Sessions · Gordon Sterne · Thick Wilson*

Musicians  
*Hay Wire*

Costumes by *Ann Roth* · Sets by *Marjorie Kellogg* · Lighting by *Beverly Emmons*  
Music Arranged & Supervised by *Robert Billig* · Sound Design by *Abe Jacob* · Assistant Choreographer  
*Jerry Yoder*  
Associate Producers *Bonnie Champion & Danny Kreitzberg*

Directed by  
*Peter Masterson & Tommy Tune*

First performance at the Theatre Royal  
Drury Lane on Thursday 26th February 1981.

## Henderson Forsythe



Right Honourable Gentleman, *The Birthday Party*, *Who's Afraid Of Virginia Woolf?*, *A Delicate Balance* and two plays in the *Texas Trilogy*. His off-Broadway appearances have included *The Iceman Cometh*, *Plays For Bleeker Street*, *An Enemy Of The People*, *The Collection*, *A Slight Ache*, *Krapp's Last Tape*, and *Waiting For Godot*. He has also appeared extensively in regional theatre with seasons at the Cleveland Playhouse, nine seasons at the Erie Playhouse and engagements at Buffalo Arena and in Ann Arbor. Since 1960, Henderson has played the part of Dr. David Stewart in *As The World Turns*, one of the longest-running television serials in history. He was also featured in Woody Allen's *Interiors*. Henderson Forsythe holds BA and MFA degrees at the University of Iowa, where he occasionally returns as lecturer and director. He and his wife of 39 years, Dodie, have two sons – actor/director Eric, and 24-year-old Jason.

Henderson Forsythe, who created the role of Sheriff Ed Earl Dodd in the American production of *The Best Little Whorehouse In Texas*, for which he later won a prestigious Tony Award, has distinguished himself in such varied Broadway productions as *The Freedom Of The City*, *Harvey*, *Engagement Baby*, *The*



## Carlin Glynn



Carlin Glynn, who is making her London debut in the leading role of the Madam in the hit Broadway musical *The Best Little Whorehouse In Texas*, has won the 1979 Tony Award, the Theatre World Award, the Actors Studio Award called *The Duse* and a Drama Desk nomination. She began her career at the famed Alley Theatre in Houston, Texas, going to New York at the age of 19 to study acting. She quickly earned roles off-Broadway in *Waltz Of The Toreadors* and *The Matchmaker*, but within a year decided to return to Texas to host her own radio show and forsake her budding stage career. Soon after returning to Texas, she met and married actor Peter Masterson. They moved to New York and Peter, a member of the Actors Studio, pursued his act-

ing career. She and Pete produced three children along the way – Alexandra, now 17, Mary Stuart and Peter, now 14 and 10. During that time, Carlin hosted a nationally-syndicated CBS-TV series called *Today's Health* and became an active environmentalist as a founding member of Consumer Action Now and Executive Director of the Citizen Action Fund. In 1975, she was accepted as a member of Lee Strasberg's famed Actors Studio and resumed her acting career playing a featured role in *Three Days Of The Condor* with Robert Redford. When husband Peter began developing his play *The Best Little Whorehouse In Texas* in a workshop at the Actors Studio, he asked Carlin for her help in readings. She began playing Miss Mona as a favour but soon learned to love this fascinating and complex character, developing a lady far beyond the obvious "Madam with a heart of gold". When *Whorehouse* made the planned transition from straight play to musical via Carol Hall's music, Carlin rose to that challenge and sang on stage for the first time. When the musical later made the transition from workshop to off-Broadway, Carlin starred in her first Broadway show and her first musical, winning the theatre's highest awards. More recently, Carlin was featured in the film *Resurrection* in the small, but pivotal role of Ellen Burstyn's best friend, and in the up-and-coming *Continental Divide* directed by Michael Apted.



### Some of those involved in the story



**Sheila Brand**

Sheila Brand was born in Nova Scotia, Canada, and educated at Dalhousie University, Halifax, N.S., where she received a Bachelor of Arts degree. In 1971, she studied at the London Opera Centre and received critical acclaim for her performance of Mary in Rutland Boughton's *Bethlehem* and as Erisbe in Cavalli's *L'Ormino* at Sadlers Wells. Two years later, she sang with the English Opera Group in Britten's *Death In Venice* at the world premiere in Snape, subsequently touring Italy and Belgium with the company. She also appeared at the Edinburgh Festival and the Royal Opera House, Covent Garden. In 1976, Sheila joined the English Music Theatre singing Sophie in *Tom Jones* by Stephen Oliver at the Birmingham Repertory Theatre, and sang various other roles with them. The Canadian Arts Council asked her to sing at Contact '76 in Toronto, and she performed Handel's *Messiah* with the London Symphony Orchestra. In 1977, she appeared with the English Music Theatre once more to

sing Pamina in Mozart's *The Magic Flute*. By way of a change, Sheila Brand sang Gilbert and Sullivan on board the QE2 in 1978, on a South Pacific cruise. The same year, she also appeared in cabaret in Canada. Not long after, she starred in the leading role of Anne Sexton in *Transformations*, and also enjoyed success at London famous Players Theatre. In January 1981, she received a standing ovation at the Shaftesbury Theatre when she deputised for Gemma Craven as Sonia Walsk in the hit musical *They're Playing Our Song*.



**Betsy Brantley**

Betsy Brantley was trained at the London Academy of Music and Dramatic Art, and started her career in repertory. She has appeared in successful productions of *Simple Spyman* at the Oxford Playhouse Theatre and *All My Sons* at the Harrogate Theatre. Her television credits include London Weekend's *South Bank Show*, and she was also featured in the movie *Shock Treatment*, playing the part of Neely Pritt.



**Miquel Brown**

Miquel Brown loves animals, children and most of all you for being here.



**Fred Evans**

Fred Evans has appeared in many long-running London stage musicals including *Chrysanthemum*, *Bells Are Ringing*, *Sweet Charity*, *Maggie May*, *Phil The Fluter*, *The Good Old Bad Old Days* and *Queen Daniella*. He has also worked extensively on television with such stars as Morecambe and Wise, Millicent Martin, Harry Secombe and Julie Andrews, and on many London Palladium TV shows. Indeed, viewers remember him particularly for his many appearances on *Sunday Night At The London*

*Palladium*, and for his famous impersonation of Bruce Forsyth which fooled even regular followers of the top-rated TV show. Fred was also a member of The Paddy Stone Dancers. He spent a year in America, touring in cabaret with Juliet Prowse, and he also played in cabaret with Millicent Martin and Connie Stevens. In Las Vegas, he appeared with Julie Andrews. Other overseas engagements include seasons in South Africa, New Zealand and his native Australia. Fred's film credits have included *Catherine The Great*, *Man Of La Mancha*, *Quilp*, and the Danny Kaye television film *Peter Pan*. His most recent appearances on the West End stage came when he joined *The Two Ronnies* at the London Palladium, followed by a long run in *On The Twentieth Century* at Her Majesty's Theatre.



**Natalie Forbes**

Natalie Forbes was born in Yorkshire and trained at the Arts Educational School in London. She started her career in summer seasons and later went into the West End to appear in the musical *Beyond The Rainbow* at the Adelphi Theatre. Not long



afterwards, she created the role of Sharon in *Outside Edge* which also enjoyed a West End theatre run. On television, Natalie played Astrid in the ATV series *The Other 'Arf*, which was followed by a succession of TV roles in such programmes as *A Ferry Ride Away*, *The Entertainers*, *Clapperclaw*, *Blood Royal*, and *The Jim Davidson Show*. At Christmas, she played Principal Boy in *Mother Goose* at the Intimate Theatre, Palmers Green in London.



**Nigel Pegram**

After Michael Rudman's OUDS production of *Twelfth Night* in which he played Sebastian, and *The Oxford Revue* with Monty Python's Michael Palin and Terry Jones, Nigel Pegram spent six months with Chicago's Second City Company. He returned to England to join the company of *Wait A Minim*, starring both in the West End and later in its record-breaking run on Broadway. While in New York, he studied with Lee Strasberg at the Actors Studio. Nigel Pegram's track record in the theatre is impressive. His credits include Puck in *A Midsummer Night's Dream*, Bluntschli in

*Arms And The Man*, Christian in *Fairytails Of New York*, and The Curate in Julian Glover's Maximus production of *The Curate's Egg*. For the last four years, Nigel has been deeply involved with Chichester's Reunion Theatre, creating the roles of Inspector Perkins in *Standing Room Only*, Edward Banter-Glibb in *Beeston Craig*, Basil in Peter Terson's *Cul-de-Sac* – and he re-created his role of Eddie Dawes with Oscar nominee Sylvia Miles, in *Employment Agency*, which they first performed together at the Actors Studio. He has just been elected to the Reunion Theatre's board of directors for its new theatre to be built in Bracknell in 1982. Nigel Pegram's many television credits have included *Robert's Robots*, *The Tomorrow People*, *Space 1999*, *The Punch Revue*, *The Other One*, *Get Some In* (as Group Captain Ruark), *Watch This Space*, *Leave It To Charlie*, *Comedy Tonight* (with Beryl Reid), *Can We Get On Now Please* and *The Professionals*. He is married to actress/dancer April Olrich.



**Bob Sessions**

Bob Sessions was born in Tennessee and educated at the John Hopkins and Temple

Universities, and at RADA. On the West End stage, he has appeared in *That Championship Season* and *Company*, and he recently completed a highly-successful run in the thriller *Deathtrap* in which he played Porter Milgrim. Bob's career has embraced virtually all the show-business media, including films – he has appeared in *The War Game*, *Isadora*, *Roller-ball*, *The Great Gatsby*, *Stardust*, *Private Road*, *The Mechanic*, *Juggernaut* and *Permission To Kill* – and television. Indeed, on the small screen, he has been seen in *Dickens Of London*, *Scenes From Humboldt's Gift*, *Holding On*, *Search For The Nile*, *Colditz*, *The Protectors*, *Department S*, *A Man Of Our Times* and many, many more. He is Vice-Chairman of the American Theatre Company.



**Gordon Sterne**

Canadian Gordon Sterne started his acting career in America, working on radio and television, in summer stock and off-Broadway productions. In Britain, he has made well over 200 appearances on TV in such series as *Second Verdict*, *The*

*Trouble Shooters*, *New Avengers*, *Age Of Uncertainty*, *The Adding Machine*, *Our Town* and *Arturo Ui*. Gordon's films include *From Russia With Love*, *The Bunny Caper*, *The Millionairess* and *The Chairman*. In the theatre, he has appeared in *Savages*, *Patty Hearst* and as George in *Duck Variations*. He has recently been appearing with Vienna's English Speaking Theatre.



**Thick Wilson**

Thick Wilson has enjoyed great success on the West End stage over the years, appearing in such productions as *Oh Kay*, *St Joan Of The Stockyards*, *Houdini*, *Belle Star*, *Are You Now Or Have You Ever Been*, and *Oliver* in which he played Mr. Bumble. A seasoned performer who has appeared many times in pantomime, Thick Wilson's film credits include *From Hong Kong With Love*, *The Great Muppet Caper* and *The Mirror Crack'd*. He is also well known for his television commercials work, and has provided voices for many, including the Sugar Puffs Honey Monster and the Cresta Bear.



## The Girls



**TERESA CODLING**  
Twenty-one-year-old Teresa Codling was just eleven when she danced at Covent Garden, and subsequently performed with the Festival Ballet Company. Recent career highlights have included appearances in the movie *The Elephant Man*, and on television in the series *Flicks*. In the West End, she was featured in the original company of *Evita*.



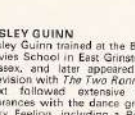
**LENI HARPER**  
Leni Harper was born in Scotland and after a spell with *The Black And White Minstrels*, she was featured on TV with comedian Don McLean in *The Cheapest Show On Telly*. Next followed an appearance in the hit musical *The Rocky Horror Show*, playing the dual role of 'The Usherette and 'Magenta'.

**TRACY COLLIER**  
Tracy Collier graduated from the Doreen Bird College of Theatre Dance in 1978 and spent the next twelve months teaching singing and dance at the Hammond Theatre School in Chester. Next followed a tour of Italy in the musical comedy show in *Goose All U.F.O.*, before she returned to Britain to appear in summer season in Great Yarmouth.



**JENNIE MCGUSTIE**  
Jennie McGustie has packed a wealth of showbusiness experience into her twenty-three years, including appearances on the West End stage in such musicals as *The Black Mirror*, *Bubbling Brown Sugar* and *Chicago*. After training at the Josephine Bass School of Dancing, she joined Dougie Squires' Second Generation with whom she appeared for two years. Recent career highlights have included productions of *Godspell* and *Skin Of Our Teeth*, and TV appearances in *The Rag Trade*.

**SALLY COOPER**  
Rotherham-born Sally Cooper made her television debut at the age of 14 on Yorkshire TV's show *Junior Showtime*—and appeared in the series for the next two years. Later, she was featured with the famous Ballet Rambert and the Dublin Grand Opera Society, before she danced at the Kell Opera House in Germany for a further five years. Back in England, her recent career highlights have included appearances on BBC's *Mike Yarwood Show*.



**LESLEY GUINN**  
Lesley Guinn trained at the Bush Davies School in East Grinstead, Sussex, and later appeared on television with *The Two Ronnies*. Next followed extensive appearances with the dance group *Foxy Feelings*, including a Royal

**GAIL ROLFE**  
Gail Rolfe, who trained at the Brooking School of Ballet, has been featured extensively in summer seasons and pantomimes throughout Britain, in recent years. A former member of

Dougie Squires' Trenzsetters and the Second Generation, she has also appeared many times in London's West End. In such shows as *Mardi Gras*, *Hello Dolly* and *Chicago*. On television, she has appeared on *London Night Out* and *The Big Top Show*.



**FIONA SCOONES**  
*The Best Little Whorehouse In Texas* marks the West End stage debut for nineteen-year-old Fiona Scoones. Trained at the Arts Educational School in London, and at the Stella Mann School of Dancing, Fiona has recently returned from a successful dancing tour of Japan.



**SALLY ANN TRIPLETT**  
Eighteen-year-old Sally Ann Triplett was born in Finchley, North London and started dancing at the tender age of three. She later studied at London's Arts Education School. In 1980, as part of the group Prima Donna, she represented Great Britain in the Eurovision Song Contest, eventually finishing third in the competition held in Holland. During the summer, she joined the Dougie Squires' Second Generation for a season at the Palm Beach Casino, Cannes.



**JULIANNE WHITE**  
Julianne White was discovered in Australia by Danny La Rue after she appeared in his recent touring spectacular show—*The Danny La Rue Show*. Danny was so impressed with her talent, that he persuaded her to come to England. Since then, she has appeared on television with Tommy Cooper and Jim Davidson, and played the part of *So Shy* in the pantomime *Alexion*, which was presented for the 1980/81 Christmas season at the Hippodrome Theatre, Bristol.

## The Boys



**GRAHAM BENNETT**  
Graham Bennett trained at the London School of Contemporary Dance, before working with such dance companies as the Welsh Dance Theatre, Scottish Ballet's Movable Workshop and the Bar-Dor Dance Company of Israel. He has also appeared on the West End stage at the London Palladium in the pantomime *Cinderella*, and more recently danced with the English National Opera's *Movement Group* at the Coliseum.



**SIMON BROTHERHOOD**  
Simon Brotherhood started his career as a dancer in Hong Kong, before he graduated to repertory theatre in Britain. He has also appeared very successfully in provincial theatre, summer seasons and pantomimes... and recently completed a successful season at the Young Vic Theatre and a national tour in *Calamity Jane*. On television, he has been seen in *Cribs* and *Good Companions*.



**BEN GEORGE**  
Ben George started his career in entertainment as a drummer-vocalist with a local group in Oxford, before later joining a major dance band and later still, branching out on a solo career in cabaret. He spent nearly a year as compere at the Fiesta Club in Sheffield, followed by a stint touring the clubs in Britain and abroad as part of a comedy double act. Recently, Ben has reverted

back to his original solo career and appeared extensively in nightspots in London's West End.



**STEPHEN GRANT**  
Stephen Grant was born in Gillingham, Kent and trained for two years with the Rambert School of Ballet, before joining the Festival Ballet Company with whom he worked for two years.



**JOHN STEPHEN HILL**  
Born in Montreal, John Stephen Hill started his acting career after graduating from the University of Toronto, in 1976. For the next three years, he worked extensively on Canadian television, and also notched up appearances in no less than 24 stage plays. In 1978 he came to London for post graduate training at L.A.M.D.A. and stayed on to understudy for the leading role in the thriller *Deathtrap* at the Garrick Theatre.



**SIMON HOWE**  
Simon Howe's family is steeped in theatrical history; indeed his roots go back to American Moore and Burges Kentucky Minstrels where his great, great-grandfather played the Interlocutor. Simon, himself, was trained at the Italia Conti school and later spent a season at the Old Vic Theatre playing alongside Paul Scofield. His television credits to date include appearances in the BBC series *Sinker*.



**ROBERT MEADMORE**  
Since training at the Guildhall School of Music and Drama, Robert Meadmore has sung all over the world, and spent two years as resident cabaret artist on board the luxury liner QE2. After a successful tour of Canada, he played the title role in the national tour of Hans Christian Andersen. Regularly seen on television at home and abroad, Robert appeared with the Second Generation in their recent season at the Palm Beach Casino in Cannes.



**PHILIP TSARAS**  
Philip Tsaras is becoming something of a West End 'veteran', having appeared in such shows as *Jesus Christ Superstar*, *Bubbling Brown Sugar*, *Grease* and *Umbrellas Of Cherbourg*. Besides his London appearances, his travels have also taken him to Monte Carlo, Italy and Hong Kong. An accomplished pianist, he has recently sung in the children's opera *The Fred Piper* which was staged at the Curtain Theatre in Aldgate East.



**PETER VAN GELDER**  
Peter Van Gelder was born in Holland, and studied psychology at University. After Drama School in Maastricht, he worked in theatre, films and on television productions in Amsterdam, London and Madrid. His productions include *Godspell*, *Reconstruction* (at the Holland Festival), *Rocky Horror Show*, *Cats*, *Blanche*, *Ver A Distractor* and *Format*.



*the best little whorehouse*  
in **TEXAS**

**CAST**  
(in order of appearance)

*Hay Wire* DAVID ALLEN (*Musical Director and piano*)  
DAVID GRAHAM (*guitar*), ANDY GROSSART (*bass guitar*),  
DAVID HULLEY (*drums*) BOB LOVEDAY (*fiddle*),  
ROGER RETTIG (*steel guitar*)  
*Edsel Mackey* THICK WILSON  
*Girls* GAIL ROLFE, TERESA CODLING,  
LENI HARPER, JULIANNE WHITE,  
FIONA SCOONES  
*Cowboys* SIMON BROTHERHOOD, PETER VAN GELDER,  
STEPHEN GRANT  
*Farmer* NIGEL PEGRAM  
*Shy Kid* SIMON HOWE  
*Miss Wulla Jean* SHEILA BRAND  
*Travelling Salesman* BOB SESSIONS  
*Slick Dude* JOHN STEPHEN HILL  
*Choir* SALLY COOPER, TRACY COLLIER, BEN GEORGE,  
JENNIE MCGUSTIE, ROBERT MEADMORE,  
PHILIP TSARAS  
*Angel* BETSY BRANTLEY  
*Shy* NATALIE FORBES  
*Jewel* MIQUEL BROWN  
*Mona Stanglely* CARLIN GLYNN

**THE GIRLS AT MISS MONA'S:**  
*Linda Lou* GAIL ROLFE  
*Dawn* TERESA CODLING  
*Ginger* LENI HARPER  
*Beatrice* JULIANNE WHITE  
*Taddy Jo* FIONA SCOONES  
*Ruby Rae* SALLY COOPER  
*Eloise* TRACY COLLIER  
*Durla* LESLEY GUINN  
*Leroy Sliney* ROBERT MEADMORE  
*The Dogettes* GAIL ROLFE, LENI HARPER,  
TRACY COLLIER, LESLEY GUINN,  
BEN GEORGE, STEPHEN GRANT  
NIGEL PEGRAM  
SIMON HOWE

Melvin P. Thorpe  
Soundman/Stage Manager

*The Lone Star Strutters*  
JOHN STEPHEN HILL, ROBERT MEADMORE,  
PHILIP TSARAS

*Sheriff Ed Earl Dodd*  
*Cameraman* HENDERSON FORSYTHE  
*C. J. Scruggs* PETER VAN GELDER  
*Mayor Rufus Poindexter* BOB SESSIONS  
*Doatsey Mae* GORDON STERNE  
*Townspeople* SHEILA BRAND

*TV Announcer* LARRY L. KING  
*Angelette Imogene Charlene* TERESA CODLING  
*Angelettes* GAIL ROLFE, TRACY COLLIER,  
JULIANNE WHITE, SALLY COOPER,  
LESLEY GUINN

*Chip Brewster* BOB SESSIONS  
*Senator Wingwoah* GORDON STERNE  
*Aggie No. 61* SIMON BROTHERHOOD  
*Aggie No. 35* BEN GEORGE  
*Aggie No. 3* PETER VAN GELDER  
(*Scandinavian Placekicker*)  
*Aggie No. 25* SIMON HOWE  
*Aggie No. 32 (Jay)* ROBERT MEADMORE  
*Aggie No. 48*  
(*Speciality Dance*)  
*Aggie No. 28 (Jim)* STEPHEN GRANT  
*Photographers* PHILIP TSARAS

*Reporter No. 1* SIMON BROTHERHOOD, BEN GEORGE,  
*Reporter No. 2* JOHN STEPHEN HILL, PETER VAN GELDER  
*Governor's Aide* SHEILA BRAND  
*Governor* JOHN STEPHEN HILL  
*Reporter No. 3* SIMON BROTHERHOOD  
FRED EVANS  
BEN GEORGE

The action takes place in the State of Texas

*Standbys* Sheriff Dodd BOB SESSIONS  
Miss Mona SHEILA BRAND  
Jewel JENNIE MCGUSTIE  
*Swings* SALLY ANN TRIPLETT, GRAHAM BENNETT

## Hay Wire



The band Hay Wire was formed by Peter Owen especially for this production. It brings together for the first time some of the most exciting musicians in the field of country rock music, who between them are talented writers and singers as well as leading instrumentalists.



**DAVID ALLEN**  
(Piano)



**ROGER RETTIG**  
(Steel Guitar)



**BOB LOVEDAY**  
(Fiddle)



**ANDY GROSSART**  
(Bass Guitar)



**DAVID GRAHAM**  
(Electric Guitar)



**DAVID HULLEY**  
(Drums)

## the best little whorehouse in **TEXAS**

### MUSICAL NUMBERS

#### ACT ONE

**20 FANS** Edsel Mackey, Hay Wire, The Girls, The Cowboys,  
Farmer, Shy Kid, Miss Wulla Jean, Travelling Salesman,  
Slick Dude

#### A LIL OLE BITTY PISSANT COUNTRY PLACE

**GIRL YOU'RE A WOMAN** Mona and The Girls  
**WATCH DOG THEME** Mona, Shy, Jewel and The Girls  
The Dogettes

**TEXAS HAS A WHOREHOUSE IN IT** Melvin P. Thorpe,  
The Lone Star Strutters and Dogettes

**TWENTY-FOUR HOURS OF LOVIN'** Jewel, The Girls

**REPRISE: WATCH DOG THEME** The Dogettes

**REPRISE: TEXAS HAS A WHOREHOUSE IN IT**  
Melvin P. Thorpe, Dogettes

**DOATSEY MAE** Doatsey Mae

**ANGELETTE MARCH** Imogene Charlene and The Angelettes

**THE AGGIE SONG** The Aggies

#### ACT TWO

**THE SIDESTEP** The Governor, Governor's Aide,  
Senator Wingwoah, The Reporters, Melvin P. Thorpe,  
Dogettes, The Lone Star Strutters

**NO LIES** Mona, Jewel, The Girls

**GOOD OLD GIRL** The Sheriff, The Aggies

**HARD CANDY CHRISTMAS** Angel, Linda Lou, Ginger,  
Dawn, Ruby Rae, Beatrice

**BUS FROM AMARILLO** Mona

**FINALE** The Company

THERE WILL BE AN INTERVAL OF 15 MINUTES



the best little whorehouse  
in **TEXAS**

THE CREATIVE TEAM



**Carol Hall**

(Music and Lyrics)

Carol Hall received two 1978 Drama Desk Awards in America – Best Music, Best Lyrics – and a Grammy nomination for Best Cast Album for *The Best Little Whorehouse In Texas*. She was a major contributor to *Free To Be You And Me*, a children's book, album and Emmy Award-winning TV special, and the

author of two children's books published by Doubleday. During the New York run of *The Best Little Whorehouse In Texas*, Miss Hall took over the role of Dootsey Mae and later played the leading role in the hit musical *I'm Getting My Act Together And Taking It On The Road*. Her new show *Good Sports* is about to go into production. Previous to her work in the theatre, Miss Hall recorded two albums of her own material on the Elektra label and went on the road as an opening act for such varied artistes as Kris Kristofferson and Sha Na Na, playing L.A.'s Troubador, Washington's Cellar Door, and New York's Bitter End and Reno Sweeney. Her songs have been performed by Barbra Streisand, Johnny Cash and Big Bird.

**Larry L. King**

(Co-Author)

Larry L. King is a very distinguished author and journalist, and has written for such publications as *Atlantic*



clude *Wheeling And Dealing – Confessions Of A Capitol Hill Operator* and *Emmerich Descending*. He now lives in Washington where he breeds show dogs – and, writes.

**Peter Masterson**

(Co-Author, Co Director)

Peter Masterson was born in Texas, and got the idea to turn the story of the Chicken Ranch into a play after reading Larry L. King's article in *Playboy* magazine six years ago. *The Best Little Whorehouse In Texas* – for which he won the American Drama Desk Award for his direction and was nominated for a Tony Award for both writing and direction – marks Peter Masterson's first produced play! An accomplished actor, he has appeared many times on Broadway – he was seen as Officer DiSantis in *The Poison Tree*, and also starred as

Monthly, *Herper's*, *Esquire*, *Playboy* – and many, many more. He is a contributing editor of *Texas Monthly* and *The Shanghai Review*. One of his books – *Confessions Of A White Racist* – was, in 1971, nominated for the American National Book Award. A year later, he won the Stanley Walker Journalism Award (named after the old *New York Herald Tribune* editor, and presented by the Texas Institute of Letters) for his *The Lost Frontier*. Mr. King has also been a Nieman Fellow at Harvard University, Ferris Visiting Professor of Journalism at Princeton, and a Duke Fellow of Communications at Duke University. A native Texan, who grew up working in the oil fields, Larry L. King has been a newspaperman in Texas and New Mexico, and in 1977, he was writer-in-residence for *The Washington Star*. Mr. King's other books in-





Smitty in *The Great White Hope*, created a stir in the title role in *The Trial Of Lee Harvey Oswald* and appeared in *That Championship Season*. He has also acted in Actors Studio productions of *Blues For Mr. Charlie* on Broadway and in London, and the musical *Marathon '33*. Peter Masterson has also had featured roles in several movies, including *The Stepford Wives*, *Man On A Swing*, *The Exorcist*, *Von Richtofen And Brown*, *Ambush Bay*, *Counterpoint* and *Tomorrow*. On television, he has appeared in *A Question Of Guilt* and *Pueblo*. A member of the Actors Studio, where *The Best Little Whorehouse In Texas* was first produced, Peter Masterson has directed many of the company's productions. He is a graduate of Rice University with a bachelor of Arts degree in history.



*Hollywood*, *A Night in The Ukraine*. Tommy Tune is a native Texan and a graduate of the University of Texas.

### Ann Roth

(Costumes)  
Ann Roth has designed some of Broadway's most notable plays, including: *Do You Turn Somersaults?*, *Purlie*, *The Disenchanted*, *Purlie Victorious*, *A Far Country*, *6 Rms Riv Vu*, *Seesaw*, *The Odd Couple* and *The Women* among others. Her costumes were seen in two American Bicentennial Theatre productions on Broadway, *The Heiress* and *The Royal Family*. Her most recent work for the Kennedy Center was *The Master Builder*. Her designs also have graced the American Shakespeare Theatre at Stratford, Conn., production of *Romeo and Juliet* and the Repertory Theater of Lincoln Center's *Twelfth Night*, *The Merchant of Venice* and

### Tommy Tune

(Co-Director and Musical Staging)  
Tommy Tune lives his theatrical career on both sides of the footlights. On stage, as a song-and-dance-man; off stage, as a director and choreographer. His talent knows no boundaries. For his performance in the Broadway musical *Seesaw*, he received the Tony Award. For his direction of the off-Broadway musical *The Club*, he received the Obie Award. This past season he was awarded the outstanding choreography award for his new hit *A Day In*



*Enemies*, which also was produced for Public Broadcasting. Among her motion picture credits are designs for *Midnight Cowboy*, *The Owl and the Pussycat*, *Up the Down Staircase*, *The Day of the Locust* and *Klute*. Miss Roth's costumes have been seen also in the television productions of *All the Way Home*, *To Be Young, Gifted, and Black*, and *The Rivalry*.

### Marjorie Kellogg

(Scenic Designer)  
Marjorie Kellogg has designed on Broadway the Tony Award winning *Da*, in addition to *The Poison Tree* and the Circle in the Square productions of *Where's Charley?*, *Death of a Salesman* with George C. Scott and *Spokesong*. She has designed over a dozen productions for the New York Shakespeare Festival, most recently *Salt Lake City Skyline*. For PBS television, she was Art Director for *Under This Sky* and *Theatre in America's Trial of the*

*Moke and All Over*. She has worked extensively in resident theatres, including the Guthrie Theatre, the Long Wharf Theatre, Arena Stage, Center Stage, the McCarter Theatre, Syracuse Stage, Hartford Stage, the Hartman Theatre, the Phoenix Theatre, the Goodman



Theatre, the Denver Center Theatre Company and the Eugene O'Neill Theatre Center. Ms. Kellogg is currently serving on the Board of Directors of Theatre Communications Group, and designed the recent revival of *American Buffalo* with Al Pacino at the Long Wharf Theatre.

### Beverly Emmons

(Lighting)  
Beverly Emmons is currently represented on Broadway by *Amadeus*, *The Elephant Man* and *A Day in Hollywood/A Night in the Ukraine*. These two latter gained her Tony Nominations. She lit Robert Wilson's *Einstein on the Beach* (for which she won the 1977





Lumen Award), Joseph Chaikin's productions of *Endgame* and *The Dybbuk*, Bette Midler's *Clams on the Half Shell Revue*, and won an Obie Award for distinguished lighting. Her dance credits include the Merce Cunningham Company and the Stuttgart Ballet at the Met.

### *Abe Jacob*

(Sound Designer)

Abe Jacob is one of the most accomplished sound technicians in the world and much in demand for his brilliant expertise. Indeed in recent years he has designed for shows on Broadway, on the West End stage and numerous worldwide touring productions including *Hair*, *Jesus Christ Superstar*, *Pippin*, *Sgt. Pepper*, *Chicago*, *Beatlemania*, *The Act*, *Dancin'*, *A Chorus Line*, and *Evita*. Indeed, Mr. Jacob has recently returned from Vienna where he created the operatic sound for the Austrian production of *Evita*—and is currently designing for the forthcoming

musicals *Woman Of The Year*, *Broadway Follies* and *Cats*. Over the years, he has also worked with a number of the world's leading pop artistes including Jimi Hendrix, Shirley Bassey, Peter, Paul and Mary and The Mamas and Papas.

### *Robert Billig*

(Music Arranger and Supervisor)

Robert Billig served as Musical Director and Vocal Arranger for *The Best Little Whorehouse in Texas* on Broadway and for the American touring companies. Other Broadway successes have included *King Of Schnorrers*, *The Magic Show* and *Annie*. In addition, he has conducted numerous touring productions and worked extensively on many of the American television talk shows including Johnny Carson's *Tonight*, *The Merv Griffiths Show* and *The Mike Douglas Show*.

### *Jerry Yoder*

(Associate Choreographer)

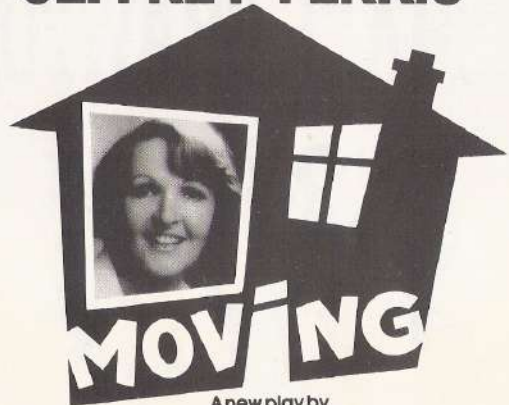
Jerry Yoder, who was responsible for directing and choreographing the highly-successful Australian production of *The Best Little Whorehouse In Texas*, is one of the most respected directors-choreographers in American showbusiness and has worked on many major showbusiness productions including *Pippin* and *Mack And Mabel*. His Broadway credits include *Chicago*, *Goodtime Charlie*, *King Of Hearts* and *Seesaw*. And, of course, he worked extensively on the New York production of *The Best Little Whorehouse In Texas*.

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DESIGNED BY  
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*Wardrobe Mistress*  
*Deputy Wardrobe Master*  
*Wig Supervisor*  
*Sound Engineer*  
*Orchestral Management*  
*Assistant to Peter Masterson*  
*Lighting Design Executed by*  
*Personal Assistant to Ann Roth*  
*Production Electrician*  
*Rope Spinning Tuition*  
*Casting Assistant*  
*Rehearsal Pianist*  
*Assistant to Producer (USA)*  
*Costume Assistants (USA)*

*Comptroller (USA)*

Garth Browne  
John Rae-Smith  
Deborah Peek  
Ian Wheeler  
Irene Claire  
Pat Jordan  
Colin Burroughs  
Sue Strother  
Jonathan Deans  
Peter Owen  
John Strasburg  
Toni Goldin  
Neil J. Spisak  
Ken Miller  
Alex Laredo  
Rosemary Curr  
Paul Maguire  
Laurie Lee  
Richard Schurkamp and  
Stephen Pardee  
Shirley Weintraub

### ACKNOWLEDGEMENTS

**SHOW PHOTOGRAPHS  
by  
TOM HUSTLER**

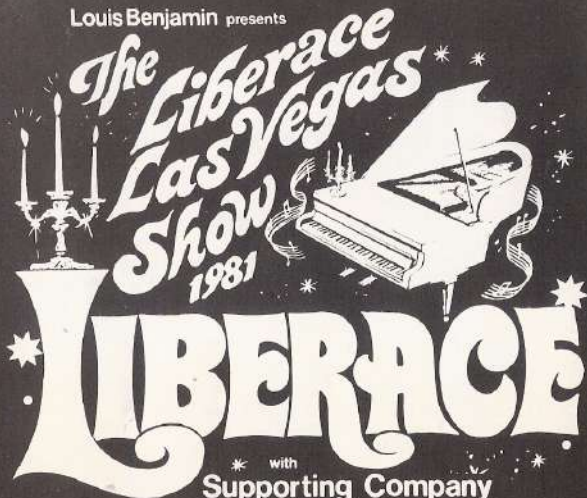
Scenery executed by Variety Scenic Studios and Mara & Kingman Ltd  
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During the interval ices, squash and chocolates at usual prices are available from the attendants. At evening performances coffee is served in the circle bar. Tea is served at afternoon performances.

The Management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.


**THE USE OF CAMERAS AND TAPE-RECORDERS IN THE AUDITORIUM IS STRICTLY PROHIBITED.**

In accordance with the requirements of the Greater London Council:  
1 Persons shall not 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 in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions. 2 The safety curtain must be lowered and raised in the presence of each audience. First Aid facilities in this Theatre are provided by St John Ambulance members who give their services voluntarily.

**SMOKING IS NOT PERMITTED IN THE AUDITORIUM**

# The PALLADIUM CELLARS

LONDON'S KEY ATTRACTION



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STAND next to Humphrey Bogart and get caught up in a Hollywood gangsterland crossfire while Cagney, Bonnie and Clyde, Robert Mitchum, Edward G. Robinson and Brando shoot it out.

JOIN John Wayne, Clint Eastwood, Sinatra, Butch Cassidy, Sundance and a whole bunch of other famous hombres in a Wild West saloon.

WITNESS Dr. Jekyll change into the evil Mr. Hyde before your very eyes. SHIVER in the eerie atmosphere of a ghoulish setting as yet another beauty falls victim to the wicked Count Dracula. And then step aboard a Saturn 3 spacecraft in Lunar orbit.

You'll WONDER at the way you SEE AND HEAR William Shakespeare welcome you in. And you'll MARVEL again when Yul Brynner, resplendent in a setting from 'The King and I', actually talks to you on your way out!

You can do all of this — in The Palladium Cellars, London's newest and most exciting attraction situated right beneath the famous London Palladium theatre in the historic vaults that were once the wine cellars of the Dukes of Argyll and Marlborough.

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A few minutes walk from this theatre in St Martin's Court. Interval drinks available. Most suitable for dinner before or after this show. For reservations please phone: 240 2565



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QUIBBLES - - - - - NUMBER THIRTY NINE



Fill in the five 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.

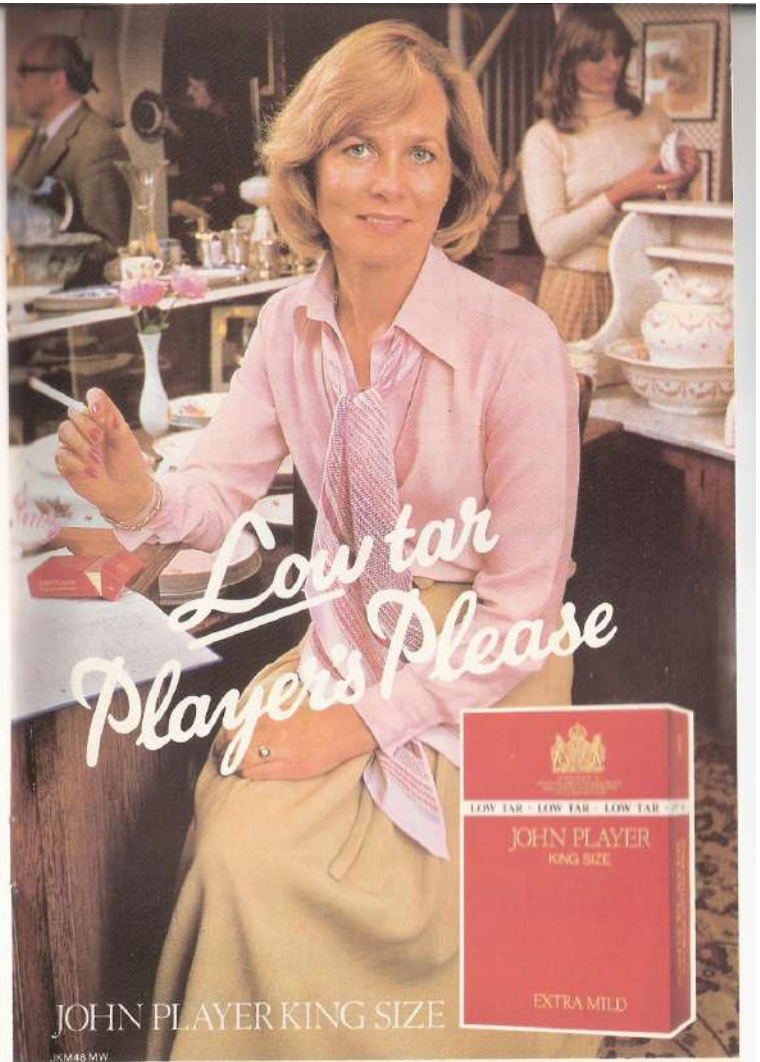
CLUES

- 1. He wrote LA MACHINE INFERNALE (4, 7)
- 6. He wrote THE CENCI (7)
- 10. A town with a famous cycle of Mystery Plays (9)
- 14. Every one of Arthur Miller's male progeny? (3, 2, 4)
- 17. A performance before the First Night (7)

B



*Solution to Quibbles Thirty Nine:*  
 1. JEAN COCTEAU 6. SHELLEY 10. WAKEFIELD 14. ALL MY SONS 17. PREVIEW  
 IF YOU HAVE TEARS, PREPARE TO SHED THEM NOW. ANTONY JULIUS CAESAR.  
 Jaques



LOW TAR As defined in H.M. Government Tables  
 H.M. Government Health Departments' WARNING:  
 CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

*This Month* continued

EVENT

Plans are well advanced for a special Sunday evening performance to take place in a London theatre this Spring. This will take the form of a Gala Performance with an all-star cast of a new entertainment devised by Sheridan Morley. Called *Noël and Gertrude* it traces, through their own writings and scenes from plays, the lives and relationship between Noël Coward and Gertrude Lawrence. The performance of *Noël and Gertrude* will benefit The Combined Theatrical Charities Council and if you would like advance details of the performance once they are available please send a stamped, addressed envelope to *Noël and Gertrude, The Combined Theatrical Charities Council, Hyde House, Langley Street, London, WC2*.

SHOPPING

The specialist record shop *That's Entertainment* which was in Drury Lane has now moved to the new Covent Garden Market. *That's Entertainment* has a very wide selection of show and soundtrack albums both past and current, secondhand and new. A new and logical de-

parture has been for them to branch into the field of recording shows themselves. Already the King's Head, Islington show *Nashville* is available together with *Beljeania*. These will soon be joined by the cast recording of the Phoenix Theatre production of *The Biography Girl* and an album of *I and Albert* which was seen some years ago at the Piccadilly Theatre.

COMPETITION

This month sees the publication (by Weidenfeld and Nicolson) of Sheridan Morley's biography—*Gertrude Lawrence*. The publishers will send a copy of the book to each of the six winners of our competition this month. To enter simply answer the question below and send entries on postcards only please to *Gertrude Lawrence Competition, Theatreprint, Hyde House, Langley Street, London, WC2*. The books will be sent to the senders of the first six correct postcards drawn after the closing date which is 28th March 1981.

Gertrude Lawrence starred in a film based on a Tennessee Williams play. Which play was it?—*A Streetcar Named Desire, The Glass Menagerie, Summer and Smoke or Camino Real.*



'The interval literally sparkled with Dry humour...'  
The right one.



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—SUNDAY PEOPLE

"A snowed in guesthouse, murder, clues, red-herrings and a bunch of suspects. Miss Christie mixes her brew lovingly and skillfully"

—SUNDAY PICTORIAL

"The cleverest murder mystery of the British theatre"

—DAILY TELEGRAPH

"What a wily mistress of criminal ceremonies Agatha Christie is. She is like a perfect hostess serving hemlock at a cocktail party"

—EVENING STANDARD

"DESERVEDLY A CLASSIC AMONG MURDER THRILLERS"

—OBSERVER

"There is none of this hiding of vital facts in Mrs. Christie. It is this honesty of procedure that puts her so high in the ranks of police novel writers" "I found it a delightful and absorbing entertainment"

—SUNDAY TIMES

"A tasty who-dunnit. Never have so many been suspected for so long"

—EMPIRE NEWS

"This was first-rate fun, as well as being good theatre"

—SUNDAY EXPRESS

"Let me assure you that the play's mystery is superbly maintained until the very end"

—DAILY MAIL

"Even more thrilling than the plot is the atmosphere of shuddering suspense. No one brews it better than Agatha Christie"

—DAILY EXPRESS

"THRILLING SUSPENSEFUL THEATRE"

—SUNDAY CHRONICLE

**ST. MARTIN'S THEATRE**



N TAR · LOW TAR ·

# Wise down!

You may well have thought about changing from higher-tar smoking to the Low Tar Cigarette.

Actually doing it is another matter. It's unlikely to be a case of love at

first puff. Because it takes a little while to get used to the subtle satisfaction of king-size Silk Cut.

But two weeks should be enough to demonstrate the wisdom of your choice.

SILK  
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SC101

LOW TAR As defined by H.M. Government

H.M. Government Health Departments' WARNING:  
CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH