The things that happen in Winter!

Olivo develops a COLD SORE
Such a hereditary weakness—and before the club dance! But Mother said not to dab the sore frequently with T.C.P. When she placed it on it disappeared—well before the dance date.

Why T.C.P. is such a good standby in Winter...
First, you can use it so effectively, as a gargle and internal dose, in any early COLD, and to relieve Sore Throats and Catarrh. Then its crux-sealing and healing action makes T.C.P. a valuable and really safe antiseptic standby for dealing with many other everyday troubles and family bums. From Cholera to rice and jellyed beans.

John is always getting CHILBLAINS
Nasty painful things they used to be, too, until Mother found T.C.P. penetrates and relieves the irritation of Chilblains, and reduces the swelling. John always asks for T.C.P. now, whenever his toes begin to itch.

Father brought a COLD into the house
But he tackled it at once, and soon stopped it developing, with the T.C.P. "Two-Way" Treatment—first a gargle, then small internal doses of T.C.P. in water. Young John, too, had his fair share of the C.P. He had his internal dose on a tasty of sugar!

T.C.P. Reg.
THE SAFE ANTISEPTIC HEALER FOR HOME MEDICAL USE.

COLISEUM

Cole Porter's CAN-CAN

PROGRAMME 6°
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MUSIC FROM THE SHOW CAN-CAN
Capitol long playing record
Introduction
Maidens typical of France;
Never give anything away;
Quaintile; C'est magnifique;
Come along with me;
Live and let live;
I am in love;
If you loved me truly;
Montmartre; Allez-vous-en;
Never, never be an artist;
It's all right with me;
Every man is a stupid man;
I love Paris; Can-Can
with the
ORIGINAL BROADWAY CAST
and Orchestra conducted by Milton Rosenstock
LCT 5045

Capitol (78 r.p.m.) records
I love Paris (from Can-Can);
Manhattan
LES BAXTER AND HIS ORCHESTRA
CL 14186
I am in love (from Can-Can);
There goes my heart;
NAT “KING” COLE CL 14172
Allez-vous-en (from Can-Can);
Fool, fool, fool
KAY STARR CL 14157
C'est magnifique (from Can-Can);
How do you speak to an angel?
in the bars...

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I LOVE PARIS
I AM IN LOVE
CEST MAGNIFIQUE
IT'S ALL RIGHT WITH ME
ALLEZ-VOUS EN, GO AWAY

2's each

PIANO
SELECTION
(2 - 3
VOCAL SCORE
(In preparation)

CAST

BAILIFF
REGISTRAR
POLICEMEN
JUDGE PAUL BARRIERE
FLIGHT PRESIDENT HENRI MARCEAU, CHARLES MILL
JUDGE ARISTIDE FORESTIER
CLAUDINE
GABRIEL
MARIE
CELESTINE
HILAIRE JUSSAC
BORS ADZINOENZADZE
HERCULE
THEOPHILE
ETIENNE
WAITE
LA MOME PISTACHE
HENRI TABAC WAI
CAFÉ WAI
CAFÉ CUSTOMER
JAILER
MODEL
MIMI
CUSTOMERS CHARLES MILL, GEORGE BALLANTYNE
DRUE ANTINIA PALMER
HECTOR
DOCTOR
SECOND
PROSECUTOR

DANCERS

SYNOPSIS OF SCENES
The entire action takes place in Paris, 1893

ACT 1. Scene 1. Correctional Court.
Scene 2. A Street in Montmartre.
Scene 4. Pistache's Office.
Scene 7. Jail.
Scene 8. The Atelier.
Scene 9. The Street.
Scene 10. Quats' Arts Ball.

ACT 2. Scene 1. The Atelier.
Scene 2. The Cafe.
Scene 3. "La Blanchisserie,"
Scene 4. The Street.
Scene 5. Roof of "La Blanchisserie,"
Scene 6. Prison.
Scene 7. Court of Assises.

By Appointment Biscuit Manufacturers to the late King George V.
Macfarlane, Lang & Co., Ltd.

(In order of their appearance)
MUSICAL NUMBERS—ACT 1.

Maids of France—The Laundresses
Never Give Anything Away—Pistache, Aristide
C'est Magnifique—Quadrille
Come Along With Me—Quadrille, Aristide, It's a Beautiful Morning
Live and Let Live—Pistache
If You Loved Me Truly—Boris, Claudine, Theophile, Hercule, Etienne, Gabrielle,
Montmartre—Singing ensemble

The Garden of Eden—Claudine, Herold, Hercule, Etienne, Gabrielle,
Eve—Quadrille
Inchworms—Mildred Anderson, David Lesby
Flamingos—Frances Pidgeon, Johnny Greeland
Kangaroos—Ivor Megod, Joan Haire
Penguins—Harry Haythorne, Anita Morrison
Sea Horses—oby Collins, Donald McAlpine
Frogs—June Wood, Derek Ross
Leopards—Leonard Mayne, Annette Chappell
Snake—Denys Palmer

MUSICAL NUMBERS—ACT 2.

Never, Never Be An Artiste—Boris, Theophile, Etienne, Hercule and Model
It's All Right with Me—Quadrille
It's All Right—Quadrille
Every Man is a Stupid Man—Quadrille
The Apaches—Pistache
I Love Paris—Quadrille
Reprise: C'est Magnifique—Quadrille, Aristide & Pistache
Can-Can—Pistache, Claudine and Laundresses
Finale—Entire Company

Assistant Designer to Mr. Hietzinger—JOHN HARVEY
Additional orchestrations by ROBERT NOELTNER


Company Manager for Williamson Music Ltd. WILLIAM STILES
Stage Manager—JACK PHILLIPS
Assistant Stage Manager—RONNIE PRIEST, WILLIAM MORRIS
Ballroom Mistress—DEBORAH PRESCOTT, Ms. M.
Musical Director—CHARLES PRESCOTT, Ms. F.
Press Representative—FRED GRATTON (GER. 233)
Musical Adviser to Stoll Theatres—REGINALD BURSTON

In accordance with the requirements of the Lord Chamberlain — 1. The public may leave at the end of the performance by all exits and at such doors must at such times be open. 2. All persons shown on stage and in the audience must have their tickets scanned at the entrance to the theatre and to the refreshment rooms and all persons must carry their tickets with them at all times. 3. No persons will be allowed to enter the theatre after the doors are closed. 4. All persons must stop all journey to the building and to the entrance of the theatre. 5. Persons in wheelchairs and wheelchairs must be seated in designated areas. 6. All persons must be seated at all times. 7. No person may leave the theatre during the performance. 8. All persons must leave the theatre at the end of the performance. 9. All persons must be seated in the theatre at all times. 10. All persons must be seated in the theatre at all times. 11. All persons must be seated in the theatre at all times. 12. 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You can even get away from yourself . . .

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BRIGHTON

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