A NIGHT WITH

DAME EDNA

and a handful of cobbler

Piccadilly
Theatre

Introducing the Picotal Work of Barry Humphries

30p
Agatha Christie's
The Mousetrap

ST MARTIN'S THEATRE

now in its
TWENTY-SEVENTH YEAR

This Month

BOOKS

With his huge thriller Deathtrap firmly established as a big success at the Garrick Theatre, it seems a timely moment to look at books by the Lewis which are currently available. A play from Michael Frayn's in hardcover and Pan Books in paperback is the first novel A Kiss Before Dying together with his subsequent novel, Warwick's Baby, This Perfect Day and The Day from Seoul. Pan Books also have his other novel The Passenger Wire. Another huge West End success, Tom Stoppard's Night and Day at the Phoenix Theatre has been published as book form. This comes from Faber and Faber in both hardback and paperback editions.

Tom Stoppard

Faber have published the majority of Tom Stoppard's plays, including: Rosencrantz and Guildenstern Are Dead, Jumpers, Transfer and Every Good Boy Does Fine. Peter Hall in a column with his highly regarded television play, Professional Play. Another major British playwright—Harold Pinter, also has his latest play available in book form. This is written currently at the National Theatre and published by Eyre Methuen. To start with the release of the film version, The Bailey Book have published a new edition of Henry Williamson's Vision in the Ward. This has twelve superb colour illustrations taken from the film, together with a new introduction by the author's son, Richard Williamson. Also with a film connection is a new edition of Redmore Children's classic thriller. The Middle of the Night, Published by Pergola Books it includes a new introduction by Geoffrey Burnard. A continuing weighty of information is provided in the books of Food which is a complete account of British regional foods ranging from Artichoke Shoots to Hake St Tricorn. Published in Food is written by David Malory in association with Richard Malory and is published by Macmillan and Dean. Author Despina Lefas has written an interesting study of Christopher Marlowe in Boris 1, a pop which is subtitled "The Double Life of Christopher Marlowe" and is published by Methuen. One of the finest books around is present from Colvin. This is Lenn Rodenstreet's Great George which contains what must surely be the most beautiful looks around at present from Colvin. This is Lenn Rodenstreet's Great George which contains what must surely be the most beautiful looks around at present from Colvin. This is Lenn Rodenstreet's Great George which contains what must surely be the most beautiful looks around at present from Colvin.
I wanted a low tar cigarette I could taste—now I've found one.

PICCADILLY THEATRE

The Piccadilly Theatre was designed by Bertie Crewe in conjunction with Edward A. Stone for the Piccadilly Theatre Company and inaugurated by Edward Lister. It opened on 27th April 1898 with the James Pears' production of the musical comedy 'Blue Eyes' starring Evelyn Laye. This ran for 276 performances. It was followed by a variety of producers including Felix de Wane, a piece by Mrs. Fothergill and Princess Ellis, James Stone's 'A Marrying Coronavirus' with Ernest Thesiger and Robert Donat, Binnie Hale's 'Commemoration' at Low and Noel Langley's 'Queen Cunard'. This was followed by a period in which the Windmill Theatre Company (of Benidorm) ran a unsuccessful extravaganza to the Piccadilly.

December 1937 saw the advent of a new form of revue production by Ruth Shepley's 'Disco' Ya Timee which comprised a continuous programme of variety, burlesque, vaudeville, vaudeville, Yorick Atwood and John Mills in a short play by Anthony Pelissier called 'Fools in the Dark'. From the outbreak of War the theatre was closed until July 1941 when Neil Coward's 'Bedtime' played out its full run of 140 performances. The success of this play was followed by the long running 'The Windmill Theatre Company's' 'The Merry Wives of Windsor' and 'The Railway Children', and these two productions were followed by the first revue produced at the Windmill, 'The Merry Wives of Windsor' and 'The Railway Children', and these two productions were followed by the first revue produced at the Windmill, 'The Merry Wives of Windsor'.

During the war years, the Piccadilly Theatre was used as a cinema, and in 1946 it was reopened with a production of Noel Coward's 'Private Lives', starring Rex Harrison and Florence Henderson. This was followed by a number of successful productions, including 'The Vagina Monologues', which ran for 571 performances, and 'The Importance of Being Earnest', which ran for 438 performances.

Joh Player KING SIZE EXTRA MILD

LOW TAR

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

John McKellen followed by the American musical 'A Chorus Line' which ran for 571 performances. This was followed by 'The Lord of the Rings', which ran for 438 performances, and 'The Importance of Being Earnest', which ran for 438 performances.

The Piccadilly Theatre was one of the few in the West End under the management of Ian Allan, who, in March 1979, succeeded his father, Sir Donald Allen, as Managing Director. Sir Donald was General Manager of Sadler's Wells (now the Royal Ballet) from 1948 to 1958, and Honorary Patron of the London Festival Ballet from 1950 to 1958, con- condoning the theatre's activities and its role in the West End. The theatre's activities included productions of 'The Merry Wives of Windsor', 'The Importance of Being Earnest', and 'The Importance of Being Earnest', which ran for 438 performances.
Where to eat after the play.
With no drama.

No worries about being late for last orders.
No problems about parking.
No histrionics because your wife only wants an omelette.
And a truly delicious menu from which to choose your three-course meal.
A pipe-dream.
Not The Coffee House at the Inter-Continental Hotel, Hyde Park Corner. We're within easy reach of this theatre; we have an underground car park and we're open till midnight on weekdays, 2 a.m. on Saturdays and Sundays.

Why not come along tonight? If you feel that the night is still young after dining, you could go on to trip the light fantastic in our roof-top discotheque. It's open until 3 a.m. every day except Sunday.

THE COFFEE HOUSE
HOTEL INTER-CONTINENTAL
ONE HAMILTON PLACE, HYDE PARK CORNER, LONDON TELEPHONE: 4093131

PICCADILLY THEATRE
DENMAN STREET LONDON W1
Telephone: 01-437 4506
Managing Director: IAN B. ALBERRY

By arrangement with Ian B. Albery
BESTALL REYNOLDS (UK) LTD
PRESENT
BARRY HUMPHRIES’ PIVOTAL NEW OFFERING
A NIGHT WITH DAME EDNA
And A Handful Of Cobbbers
(Not so much a Show as an on-going, open-ended, in-theatre entertainment system situation)

By
And
With

THE INCREASINGLY POPULAR
BARRY HUMPHRIES
Directed by Ian Davidson

At the piano, the ten award-winning and internationally acclaimed digits of ALAN CLARE
LOVELY SCENERY BY DIANE MILSTEAD
Frocks by Kenneth Everard and Jane Hamilton
DAME EDNA’S FINALE FROCK BY ZANDRA RHODES

Special Guest Star, live on-stage in Concert with herself hopefully, the warmest woman in the world and the most expensive act ever to explode out of Australia, the Pivotale

DAME EDNA EVERAGE

(DAME EDNA EVERAGE is a Division of the BARRY HUMPHRIES GROUP)

First performances at the Piccadilly Theatre, Wednesday 15th December 1978
I have never met Barry Humphries in person. (I did once glimpse him in a pub in St Martin’s Lane when he looked something like a temporary Walborg Gentleman in Sir Herbert Tree’s company at Her Majesty’s. He didn’t look as if he would ever have made it in the company proper.) Nor have I been to Australia, and I have no idea if I ever shall. I have seen him perform in his own show but, before this, I was first introduced to his records by a girl from Melbourne about ten years ago. Later, I discovered that my friend John Betjeman (who has been in Australia and adored it—with a certain tender English cruelty) shared my admiration. When Mr Humphries appeared in London some critics complained, as such people do when confronted with the unfamiliar, that there were a lot of parochial in-jokes and going down-under memory lane that was baffling and inaccessible to the blessedly uninstructed. This struck me as odd, if predictable, because for me he long ago, by the simple power of his poetic instinct and genius, created something that was not there before. That is to say, Australia. Perhaps it was as well if it were not, one thinks. Yes, indeed. But there it is: Humphries’ Australia. It may not be real but one doesn’t demand that it should be. It is as real as Cribben’s England, Trollope’s Yorkshire or Swift’s Lilliput. It is a terrifying, venomous, ugly, suburban vastness set on the edges of a bewildering land of ancient beauties where the hymns and virtues of genial brutality and philistinism abound; where sales managers in supermarkets can have outdoor breakfasts each morning as if they were so many John Waynes setting out to Open Up the West instead of a new reduced line in Lusitane Passion Fruit Delight. It is an instantly identifiable nightmare and has its dreadliness throughout the modern world. Mr Humphries, by isolating its horrors to his own land and private experience, his charity as well as his mockery and denunciation in this most desolate of present landscapes, has turned it into poetry instead of journalism or sociology, a rare enough thing to do in itself. His isolation is terrible but his courage enables it to be funny. I watched him throw his ‘pladdies’ to his audience and persuade them to wave them back at him. It was like throwing your past at the world and saying ‘Crotch! A courageous and beautiful act if ever I saw one.

John Osborne
THE KOALA TRIANGLE

A Mysterious Zone in the Southern Hemisphere where persons of talent disappear without trace.

IAN DAVIDSON
At various times in a chequered career, Ian Davidson has found himself on stage with Alan Ayckbourn, warming up the audience for both President Johnson and Daniel Craig, appearing on Monty Python, entertaining in Cook County Jail, directing Diana Dors and writing for The Pwz Review. All this has washed over him, leaving a highly sophisticated, witty and warm person, ever ready to give his chat up to Dame Edna or despair of ever getting Barry off the phone.

He is the only person Mr. Humphries has ever promised to improve his jokes.

DAME EDNA and FRIENDS

IF YOU'RE A FRIEND OF DAME EDNA EVERAGE YOU'RE CERTAINLY IN GOOD COMPANY!

[Images of Dame Edna and friends]
ORIGINAL CAST PRODUCTION—HURRY WHILE DAME EDNA STILL PLAYS HERSELF!

A NIGHT WITH DAME EDNA

and a handful of cobbler's

PROGRAMME

SURFACE THE CAPRICE OF MR HUMPHRIES

PART THE FIRST

Arguably some up-front input from Les Patterson, hopefully with a view to introducing THE YANTZ

Sandy Soldiers On

(The humanised recreation of a rerun)

END OF PART THE FIRST

Toilet Time

or

Credibility Gap

PART THE SECOND

A Glimpse of LA EVERAGE

A peremptory poke around Life's Offam Shop with Dame Edna EVERAGE herself. Also, perhaps, a chance to view through the periphery of her periscopically, a few of our more salient and trimmings...a bit cherished underthings tumbling in the basket of one woman's mind.

END OF PART THE SECOND

INTERVAL

Due to circumstances beyond our control, there will be a longish interval of some twenty-four hours duration prior to the commencement of Barry's next classic suit. The Management respectfully recommend that you leave the auditorium during this time.

Do not surrender to panic or become wholly alarmed if, when emerging from the theatre, you find that night has fallen and winter engulfed the hemisphere. Take plenty of warm clothes with you and rather than inflicting on nocturnal gardening, good or the alfresco repair of inanimate mechanical devices, wander west homewards and cast yourself fearlessly into the arms of Morphine.

ONE-PERSON SHOWS BY THE SAME ARTISTE...

1967

A Nice Night's Entertainment

(Produce: Clifford Riddick)

1964

Excuse Me

(Produce: Clifford Riddick)

1966

Just a Show

Australia and London

(Produce: Clifford Riddick. Rose Baker)

1971

A Load of Old Stuff

1971

At Least You Can Say You've Seen It

(Produce: Glynn Parker)

1976

Housewife Superstar!

London and New York

(Produce: Michael White, Arthur Carter)

1976

Isn't It: Catholic At His Age

Australia and Tasmania

1978-79-80

A Night With Dame Edna

London, New York, Pretoria, Mauritius and Guyana

PERSONAL WORLD WIDE MANAGEMENT

FOR MR BARRY HUMPHRIES

FRED BESTALL. LANCE REYNOLDS

TELEPHONE LONDON: 01-904-3337 (one line)

COMPANY MANAGER: IAN TASKER

STAGE MANAGER: JOE WALTHERS

DEPUTY STAGE MANAGER: CAROLINE HUGHES

WARDROBE MISTRESS: JAN HANNAHSONS
RAOUL & ANN

RAOUL: I'M WORRIED ABOUT MIGNON'S FIST—HOW AM I TO KEEP ALL THREE YOUNGSTERS DELIGHTFULLY ENAMOURED?

LETS THINGS—WHO WAS IT WHO CAME MATTY FOR MY RAY.

LET MY FINGER DO THE WALKING, SURE ENOUGH—HE WAS IN THE YELLOW PAGE UNDER ORLEANS THEATRE.

WAIT ON—THE NAME OF MY HOMOPHOBES RINGS A BELL COURAGE TO HER HUSBAND IN THE LAND OF THE

SOME TIME LATER.

LOOK AT MIGNON'S FIST, THE FIST WILL NO MORE BE A PARTY—THANKS TO PARTY HOMOPHOBES.

NEXT YEAR...

HE WINS A GANE: LETS SET UP FOR BRIAN AGAIN.

UNIQUE THEATRE SOUVENIRS

All the world's a stage,
And all the men and women merely Players;
They have their exits and their entrances,
And one man in his time plays many parts...

Sizes:
- Junior, Small, Medium, Large and Extra Large
- Colours: Black, Navy Blue, Light Blue and Red
- Top Quality 100% Cotton
- Blue with Gold Omega

T SHIRTS £2.00
SWEAT SHIRTS £3.50
BADGES 15p

ON SALE FROM THE ATTENDANTS

Also Show Specials:
- At the Albery: LOVER LP Records and Cassettes, T Shirts, Brochures and Badges.
- At the Piccadilly: A costly range of exclusive DAME EDNA Memorabilia including badges, records, books and souvenir programmes.

ROYAL RETIRING ROOM

On your next Theatre visit, entertain your guests in the "Royal Room" at these moderate costs:

- Hire of Room: Albery and Piccadilly Theatres: £12.50
- Criterion and Wyndham's Theatres: £10.00
- Plus a £5.00 minimum Drinks Order

For reservations phone 01-330 1071,2 or Telex 299107 OMEGA
ALAN CLARKE'S MODEST AND UNEXAGGERATED BIOGRAPHY

Dame Peterson, Stavrope Gwagkwall, Yollihb Malmad, Selle Milligan, Millie Holiday, George Simming, Billy Shorkin. It's reading and being admired by names like that has made Alan Clarke one of Europe's leading playwrights with a reputation belying his quiet, unassuming manner.

Born in London, Alan started playing the piano at the age of three. At eleven, he auditioned for the National Youth Orchestra and was accepted. He then joined the National Youth Theatre and also joined a group of friends consisting of 200 other boys in a factory, which included John Osborne, who was writing The Entertainer.

Following his involvement with conscience and country, he decided that it was time to concentrate fully on his love of music and art. He joined the London Symphony Orchestra and also joined a group of friends consisting of 200 other boys in a factory, which included John Osborne, who was writing The Entertainer.

Alan was later named a member of the London Symphony Orchestra and also joined a group of friends consisting of 200 other boys in a factory, which included John Osborne, who was writing The Entertainer.

In 1960, he met George Simming who was writing the 'Stratford' script and for a time they did not share the same philosophical views. Following this, Alan joined the London Symphony Orchestra and also joined a group of friends consisting of 200 other boys in a factory, which included John Osborne, who was writing The Entertainer.

Alan’s first major work was 'Songs of Innocence and Experience', which was performed by the London Symphony Orchestra and also joined a group of friends consisting of 200 other boys in a factory, which included John Osborne, who was writing The Entertainer.

In 1965, Alan joined the London Symphony Orchestra and also joined a group of friends consisting of 200 other boys in a factory, which included John Osborne, who was writing The Entertainer.

Alan is a great director of theatre and film and has worked in over 20 countries. He has directed works by such greats as Antonin Artaud, Samuel Beckett, and Samuel Beckett.

For the Pleasantry

Theatre: 01-326 2201

For booking information see page

Catering Department: 01-838 9614

MEG JOHNSON

For your convenience costs for umbrellas may be left in the PARAGOGO system free of charge at any of our venues. There are the usual low-cost equipment facilities available.

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

This Theatre is fully accredited for your comfort and for the convenience of your entertainment. The Box Office is open from 9am to 10pm.

In accordance with insurance requirements

1. The public are shown in the main auditorium by all certain and pre-set musical events during the show.

The new auditorium seating is suspended on the balcony. It is designed to provide the best possible acoustics coupled with the most comfortable seating for the audience.

For information on how to book a performance by an artist or to purchase tickets, please contact your local box office or visit the theatre's website.
YOU MAY PURCHASE THEATRE TICKETS BY TELEPHONE OR TELEX IF YOU HAVE

NEW SERVICE

WE WILL MAIL THEM TO YOUR ADDRESS OR KEEP THEM AT THE BOX OFFICEReady FOR YOUR COLLECTION

PHONE OUR CENTRAL BOX OFFICE 01-836 1071 (3 LINES) BETWEEN 8:30am AND 8:30pm MONDAY TO SATURDAY.
ONE CALL WILL GIVE YOU FRIENDLY ADVICE, CHOICE OF THE BEST SEAT LOCATIONS, AND THERE ARE NO BOOKING FEES
ALTERNATIVELY, YOU MAY TELEX 298107 OMEGA, GIVE YOUR REQUIREMENTS, NAME AND CARD DETAILS, AND WE WILL SEND PRINTED CONFIRMATION OF SEAT NUMBERS

ALBERY THEATRE
St Martin's Lane, London WC2H 4AA Tel: 01-836 3028

Lionel Bart's Magical Musical OLIVER!

CRITERION THEATRE

PIG适当的 THEATRE

PICADILLY THEATRE

BARRY HUMPHRIES WITH DAME EDNA

Glorious Days, London WC2H 8DF Tel: 01-427 9436

GLOO JOO from the Hampstead Theatre

PICADILLY THEATRE

Wyndham's Theatre

STORING A CATHOLIC

by Mary O'Malley

Box Offices are open Monday to Saturday from 11:00am until 1:30pm after curtain up on the evening performances, and Credit Cards, Cheques (with Bank Guarantee Cards) and US Dollars are accepted.

BOOKING IN ADVANCE SECURES THE BEST AVAILABLE SEATS

If you change your mind or your ticket isn't to your taste, simply return the tickets and lease them the evening of the performance to exchange your tickets for another day, if appropriate, we may charge a handling fee.

DISABLED PERSONS—we can usually make special arrangements.

OMEGA PARTY BOOKINGS—if you can get twelve or more friends together for an evening at the theatre and would like details of reduced prices for groups at most West End shows, please telephone 01-836 3062 or write for details to The Party Organiser, Albery Theatre, St Martin's Lane, London WC2H 4AH or Telex 298107 OMEGA.

STUDENT STAND-BY TICKETS—One hour before curtain up any unissued tickets at our box offices may be made available to members of a recognised student body, the National Association of Youth Clubs, YMCA, YWCA and Young Theatre Association at greatly reduced prices. Membership cards must be current and only one ticket per cardholder can be supplied.

MEET YOUR FRIENDS AT THE ALBERY LUNCH BAR
OPEN MONDAY TO FRIDAY (ex. Public Holidays) FROM MIDDAY TO 3:00pm
PUB PRICES (spirits only 30p) AND ENJOYABLE FOOD—ENTER THROUGH THE FOYER

The Album - The Heart - The songs you've longed for

BARRY HUMPHRIES PRESENTS

THE SOUND OF EDNA

STARRING DAME EDNA EVERAGE

Also available Housewife Superstar, CAS123

Planning that Special Celebration?

Why not consider Barry Humphries?

— You'll find his services a lot more reasonable than you imagined. He's always a winner with the kiddies, too. Barry accepts any currency though you may wish to take advantage of his Laugh Now, Pay Later scheme!

For Telephone Number ask

VICTOR PAIRS

After the theatre a Swiss snack is just the ticket.

After the curtain comes down you'll find some wonderful Swiss dishes being served right up to 1:00am. Last orders midnight. Just because we open late we don't alter our programme.

Swiss Centre Restaurants, Leicester Square
In the heart of the city 01-784 1091.
The interval literally sparkled with Dry humour.

The right one.