



St. Martin's



Theatre

On A Foggy Day



meet your
friends
at the
FRIGATE

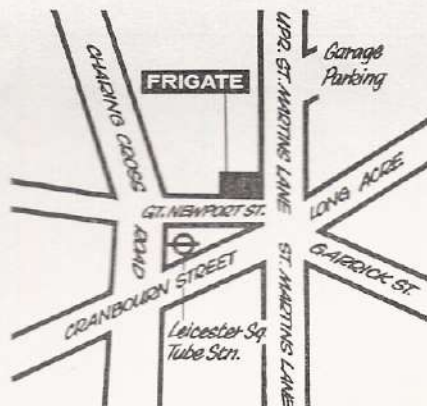


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The old pub that stood here was stripped from
cellar to first floor ceiling and the partial hull of a
frigate built up from a busy dockyard setting. This
carries two main decks and a between-level deck
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other bar and snack bar are set in the dockyard
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St. Martin's Theatre

West Street Cambridge Circus W.C.2

PROPRIETORS : S. M. THEATRE LIMITED
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ADMINISTRATOR : RICHARD P. G. MEYER

LESSEES : PETER SAUNDERS LTD.

Peter Saunders
presents

On A Foggy Day

A play by John Kerr

Directed by CHARLES HICKMAN

Decor by Peter Rice

Lighting by Michael Northen

NO SMOKING IN THE AUDITORIUM

THE CHARGE FOR THIS PROGRAMME IS ONE SHILLING



Q. *What do actors require?*

A. *Actors require handsomeness, agents, articulateness, money, memory, readiness, retentiveness, applause, perceptiveness, praise, convincingness, contracts, resourcefulness, ad-libs, inventiveness, attentiveness, direction, limelight, uniqueness, Equity, fairness, entrances, tragedy, seriousness, lightness, comedy, fitness, training, many-sidedness, publicity, memorableness, profiles, and goodness and* **GUINNESS**

On A Foggy Day

A play by John Kerr

Characters in order of appearance

Pearl

Siobhan McKenna

Diane

Margaret Lockwood

Little Freda

Kenneth Connor

Mr. Raza Rizvi

Saeed Jaffrey

The Scene throughout is a one-roomed flat in Putney

ACT I

Saturday afternoon

ACT II

Sunday morning

ACT III

Immediately afterwards

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Matinees at 2.30

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ARSENIC AND OLD LACE	Joseph Kesselring
THE JEALOUS WIFE	George Colman
R.U.R. (Rossum's Universal Robots)	Karel Capok (Trans. by Paul Selver & Nigel Playfair)
THE ALCHEMIST	Ben Johnson
THE FALL AND REDEMPTION OF MAN	John Bowen

Directors : Brian Shelton, Geoffrey Ost, Vlado Habunek, Ann Stutfield, Leon Sinden and John Bowen. Designers : David Anthony Williams, Daphne Dare & Kenneth Rowell

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Advance Booking from Theatre Box Office — Phone Pitlochry 233

Complete 1969 Programme and Hotel List posted free on request

SCOTLAND'S THEATRE IN THE HILLS



Margaret Lockwood

Born in Karachi, India, Margaret Lockwood was brought to London at an early age. She attended school in Sydenham and took dancing lessons at the Italia Conti School, making her first appearance on the stage at the Holborn Empire as a fairy in "A Midsummer Night's Dream." After training at RADA, she made several stage appearances in London's West End before going into films.

Miss Lockwood soon became an international star in a number of memorable films such as "The Stars Look Down," "The Lady Vanishes," "The Wicked Lady" and "The Man in Grey." She was voted Britain's best film actress for three successive years and received fifty thousand fan letters a month.

On her return to the stage in 1949 she toured as Amanda in "Private Lives," then appeared as Peter Pan at the Scala Theatre in 1949 and 1950. In 1951 she played Eliza Doolittle in "Pygmalion" at the Edinburgh Festival and in 1954 appeared in "Spider's Web" at the Savoy, which ran for nearly two years.

Films in which she has appeared since 1950 include "Highly Dangerous," "Laughing Anne" and "Cast a Dark Shadow" and her return to the stage in 1957 was as Dinah Holland in "Subway in the Sky" and "Peter Pan" once again at the Scala. In 1959 Miss Lockwood played in "And Suddenly It's Spring" at the Duke of York's. Over the next few years she was seen in "Signpost to Murder," which ran for over a year at the Cambridge, "Every Other Evening" (with her daughter Julia) at the Phoenix and "An Ideal Husband," which opened at the Strand Theatre in December 1965 and ran in London until January 1967. Her latest play was "The Others" at the Strand in 1967.

Miss Lockwood is also no stranger to television. She made a great success in "That Lady" and was seen in "Palace of Strangers" as well as 26 episodes of "The Flying Swan" series in which her daughter Julia also starred. Her latest television role is as Julia Stanford QC in "Justice is a Woman."



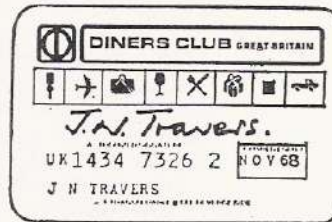
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Siobhan McKenna

Belfast-born Siobhan McKenna made her first stage appearance playing in Gaelic in Galway.

For three years she played at the Abbey Theatre, Dublin, this time in English, then came her first London performance as Nora Fintry in "The White Steed." This was followed by further plays in London, "The Whiteheaded Boy" at the Edinburgh Festival and an outstanding personal success with her performance as Joan of Arc in Shaw's "St. Joan," winning the Evening Standard Award as Best Actress of the Year.

In Shakespeare Miss McKenna has been Viola in "Twelfth Night," Lady Macbeth in "Macbeth" and appeared in the title role of the experimental version of "Hamlet" in New York. One of her greatest triumphs was as Pegeen Mike in "Playboy of the Western World," for which she won the Venice Theatre Festival Award and she was also seen in the leading role in "Play With a Tiger."

In 1964, Miss McKenna took over at short notice the part of Joan in "St. Joan of the Stockyards" by Brecht at the Queen's Theatre. This was to have been played by Vanessa Redgrave, who became ill just before rehearsals started. She followed this success with "The Cavern" and from then on has been spending most of her time either in Ireland or the United States.



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London Theatre Guide

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*at the
theatre bar
take the
necessary
Schweppes*





Kenneth Connor

Kenneth Connor started his career by winning a Gold Medal at the Central School of Drama, as did Sir Laurence Olivier—but, quips Kenneth, Sir Laurence only tied for his. After World War II and playing in "Stars in Battle Dress" Kenneth Connor played at the Bristol Old Vic and the Old Vic in London. He might have become a classical actor if he had not gone on to build up the reputation which has made him one of the busiest actors in film, television, theatre and radio comedy. His successes include the films "Carry On Sergeant," "Carry On Nurse," "Carry On Teacher," "Dentist in the Chair," "Carry On Constable," "Watch Your Stern," "Nearly a Nasty Accident," "Dentist on the Job," "Carry On Regardless," "Carry On Cruising," "Carry On Cabby" and "Carry On Cleo."

He was a hit in the revue "One Over The Eight" and followed these comedy successes with an outstanding performance on television as the bigamist in Somerset Maugham's "The Round Dozen."

On the stage, Kenneth played in "A Funny Thing Happened on the Way to the Forum" at the Strand Theatre and directed and starred in the tour of this musical. He toured in "Forever April" and "Dreamboat" and played in the London Palladium pantomime "Babes in the Wood." He was last seen on the stage at Drury Lane in "The Four Musketeers," where he burned up more energy every night than he cares to think of, and his most recent films were "London Special" with Peter Sellers and "Captain Nemo," the Jules Verne film for MGM. Kenneth's world comprises family, work and home and he is most happy spending summer holidays in the garden with his wife Mickie and his son Jeremy. Although so much at ease in comedy parts, he prefers to work with character roles to some depth and is continually striving to widen his scope and eager to try new parts which will satisfy the actor he undoubtedly is.



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among murder
thrillers"**

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that the play's mystery
is superbly maintained
until the very end"**

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

SUNDAY EXPRESS

AMBASSADORS



Saeed Jaffrey

Saeed Jaffrey was born in Maler Kotla, India, where his grandfather was Prime Minister of State. Saeed gained an M.A. in history from Allahabad University and later an M.F.A. in drama as a Fulbright Scholar.

He trained as an actor at the Catholic University Drama Department, Washington D.C. when he moved to America, and continued in Rep. in the U.S.A. He was on Broadway in "A Passage to India" opposite Gladys Cooper, and played the romantic lead in "Nathan Weinstein." He also appeared in "The Coffee Lover" directed by Morton da Costa of "Auntie Mame" and "Music Man" fame. He starred in a further seven off-Broadway productions including "Twelfth Night." He has appeared on American television in series such as "The Defenders," "The Nurses," "Camera Three" and "Lamp Unto Your Feet," and has been a guest on the Bob Hope Show and the Jack Benny Programme.

On arriving in England his television has included "Callan," "The Troubleshooters," "Z Cars," "Sergeant Cork" and "A Passage to India" opposite Dame Sybil Thorndike. He has played the lead in "Kindly Monkeys" at the Arts Theatre, London, and also in "A Touch of Brightness" at the Royal Court. Besides all this Saeed found time to record the Kama Sutra for Vanguard Records, and to film in "The Perfumed Garden." Recently he has made another film, "The Guru," which has just been released in London.



St. Martin's Theatre

from an article by **W. MACQUEEN POPE**

Although the St. Martin's Theatre is not one of the historic playhouses of London, it has had a most distinguished career, and is famous for so many plays and players who have appeared there—and are appearing there.

The theatre was built for the 19th Baron Willoughby de Broke by the late Bertie A. Meyer in 1916. It may be of interest to know that the theatre is now under the control of Bertie Meyer's son, Richard Meyer, for the present Lord Willoughby de Broke, who is now the proprietor.

The first tenant was Sir Charles B. Cochran—plain Mr. Cochran then—he opened with the revue "Hoop La" which had a most distinguished cast including Gertie Millar, Binnie Hale, Ivy Tresmand, George Graves, and Nat D. Ayer.

One can only pick out highlights in the history of St. Martin's, but a very brilliant highlight was that famous play "Damaged Goods" produced here on 17th March, 1917. Another big success was "Sleeping Partners" with the late Sir Seymour Hicks. Theatrical history was made between the two world wars. Alec L. Rea, C.B.E., took the lease of the theatre. Basil Dean produced the plays, amongst which will be remembered "The Skin Game," "A Bill of Divorcement," "Shall We Join the Ladies," "Loyalties," "R.U.R.," etc. Dramatists whose works were performed included Barrie, Galsworthy, H. G. Wells, Clemence Dane, Copek.

The St. Martin's has always been a successful theatre. It is intimate, comfortable and easy of access and has the reputation of being one of the best kept theatres in the West End.

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Production photographs by Godfrey Argent

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In accordance with the requirements of the Greater
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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 other gangways. If standing be permitted in the gangways at the sides and rear of the seating 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.

The Management reserves the right to refuse admission and to make changes in the cast necessitated by illness

The Hogarth Bar

The attention of our patrons is directed to a collection of eighteenth century engravings by William Hogarth now hung in the stall bar. This was decorated by Mr. Michael Raymond who is responsible for the general scheme of redecoration in the theatre.



Theatre Dining Guide

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