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Theatre Print

Volume II, Number 2

There are two art exhibitions on view in London in July which deserve special attention. They could not be more different in subject, but both are unique in their own way and on no account should they be missed.

Treasures from the Royal Collection is staged at The Queen’s Gallery at Buckingham Palace; Léonard de Vinci at the Tate Gallery.

Exhibitions

These exhibitions are masterpieces from art collections of the world’s most important and the most beautiful period, and these exhibitions are held in London, in the gallery of the Queen’s Gallery.

Among the 131 exhibits are masterpieces from all parts of The Queen’s Collection, chosen for their historical interest and for their beauty. Many of the exhibits have not previously been seen in public and the exhibition provides the opportunity to benefit from the experience of the distinguished royal service of Sir Oliver Millar, Surveyor of The Queen’s Pictures, who selected the works.

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New to Tate, Léonard de Vinci. The Museum National d’Art Moderne, Paris, the Musée Picasso, Paris, and the Tate Gallery have organized this major exhibition in the United States in 1970. Initially Picasso’s late works in 1943 have induced controversy, even among the most influential philosophers, but reaction to the exhibition in Paris indicates that Picasso will find the final years in one of Picasso’s greatest periods. However, there are many who still find his grotesque images and cerebral compositions impossible to understand. Those people may find the explanation of David Sylvés.
EXHIBITIONS

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C7.50) or just a coffee, liqueur and a delicious pastisserie, round
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...ter, one of the organisers of the exhibitions,
enlightening. Writing of Pissarro's late works in
the sumptuous catalogue (paperback £14.95,
hardback £19.95) he says, "... the glance of
the figures resembles one of the ways in
which caged tigers look at us. Almost all there is in
the over-life-size scale of the figures and the insistence
placed on this by their confronting us so directly
and challengingly — a scale made significant by
the fact that the figures are not gods or demi-
gods — precursors or foredooms, for instance —
but people — some imperturbate, some indifferent —
people we might find ourselves confronting by in
a street market, a bar, a station, a brood, a
studio or a fancy-dress party, but who look up
over us here so that they bring us to a sudden and
apprehensive stop."

Late Pissarro, which is sponsored by Global
Asset Management Limited, is on view until 18th
September 1988. Hours: Monday-Saturday
10.00-5.30pm, Sunday 2.00-5.30pm.

R.E.W.

"Lawrence Olivier is not merely the
greatest actor of this century, but
perhaps of all time." This statement is
made on the dust jacket of Anthony Holden's
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The St Martin's Theatre was planned as a companion to the Ambassadors next door by the same Architect - W. G. R. Sprague. However, whereas the Ambassadors opened in 1913, the outbreak of war held up building on the St Martin's and prevented it from opening until 1916.

The Theatre was built for the 19th Baron Willingdon de Broke by the late B. A. Meyer and was under the control of his son Richard Meyer for many years. It is now managed by Maybin Group PLC on behalf of the present Lord Willingdon de Broke who is now the proprietor.

The Theatre opened on 23rd November 1916 with a 'comedy with music' called Hush Let which starred George Miller and George Graves, under the management of C. B. Cochran who was also lessee of the Theatre. This was replaced after one hundred and eight performances by a very different type of entertainment in Damaged Goods - the first panic performances in this country of the play. Several other productions followed until, in 1920, the management of the Theatre was taken over by Alec Ray who with Basil Dean formed the company "Randola" - "always entering with capital letter and either end" as Basil Dean points out in his autobiography Seven Ages. During the next five years a number of notable productions were seen, among them, three plays by John Galsworthy - The Sinister Geese, Lodgers and The Forsyte - and Clementine Dane's A Bill of Divorcement. This play established not only Miss Deneuve as a playwright of note but also the young actress Maggie Albinson who was to die in 1923, of the age of twenty-three. A play in her memory commissioned by Basil Dean from Eric Gill hangs in the foyer of the Theatre. Among other successes during this period were Lopert's R.U.R., The Likes of Us and Frederick Lonsdale's Spring Cleaning.

In 1925 "Randola" was succeeded by "Randford" with Alec Ray remaining as lessee of the Theatre. He continued in this capacity until 1937 and some of the plays presented during this tenure were: Arnold Ridley's The Ghost Train (which subsequently transferred and in all ran for six hundred and fifty-five performances), Scotch Mist by Patrick Hastings, Sidney Howard's They Knit When They Wished, The Queen Was in the Parlour by Nel Coward, Borkeby Square, The White Chauson, The Silver Cord, Sorry You're Here Troubled, Fashionable Influence and Rodney Ackland's Swinging Orchestra. Early in 1938 The Gren Boys Trio played for one hundred and thirty-three performances and in October of that year The Wind and the Rain started a West End run of one thousand and nine performances (it transferred from the St Martin's first to Queen's and then to the Savoy). Always Yesterday, The Two Mrs Carrolls and Heroes Don't Care were some of the subsequent productions in this mid-thirties.

In 1937 Gerald Bright Enterprises Ltd acquired the lease and Basil Dean returned to the St Martin's to direct both A Man with Pluma Kulman and J. B. Priestley's When We Were Married which in 1938 began a run of one hundred and seventy-five performances.

In 1942 Gerald Bright Enterprises Ltd passed their lease on to J. W. Pemberton and the early years of the Second World War saw the staging of various productions. The most successful of these were Renæcit Home's Love in a Mist and Rose Franchetti's Gioconda. In 1941 J. W. Pemberton gave up his lease to Bernard Delfont who retained his interest until 1955 when the Theatre came under the control of J. M. Cook. This last changeover took place when the Theatre helped a renowned success - Edward Percy's The Shop at Sly Corner which starred Kenneth Kent, Ada Reeve and Carolan Nestor and ran for eight hundred and sixty-three performances.

Between this play and 1955 productions of note included: Penny Plain with Joyce Grenfell, The Rattataker and two comedies by Hugh and Margaret Williams - Playtime in a Pretty Hat and The Goats is Greener. The latter starred Giles Johnson, Joan Greenwood, Moray Watson and Hugh Williams and it was during its long run that the Theatre once again returned to the direct control of the de Broke family.

In 1956 the Theatre was taken over by B. A. Meyer as administrator and licensee.

A double bill by Hugh and Margaret Williams called Double Yolk, Inherit the Wind and transfers of John Mortimer's The Wrong Side of the Park and Syngue's The Playboy of the Western World all followed together with the successful thriller Cat's Paws produced by Peter Hitchcock, who also held the lease for several years. Since 1968 the Theatre has been Peter Saunders and during this time the thriller Sleuth was produced and before transferring had broken all records for the Theatre. Since The Mousetrap transferred here on 25th March 1974 these records have again been broken.

PETER SAUNDERS

Presenting the

36th YEAR

of

AGATHA CHRISTIE'S

THE MOUSETRAP

This production

Directed by DAVID TURNER

Decor by ANTHONY HOLLAND

Lighting by MICHAEL NORTHEY

The Theatre's new generation provides electricity in the form of a power cut and air cooling during very hot summer.

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THE MOUSETRAP and AGATHA CHRISTIE

When the late Queen Mary was approaching her eightieth birthday she was asked by the BBC what she would like to celebrate the event—anything from Shakespeare to Opera. Queen Mary said she would like an "Agatha Christie play" and Miss Christie promptly wrote a thirty minute radio production called "The Blind Side". This was eventually to become The Mousetrap.

Just one year after this Agatha Christie asked me for the honour of her company. Over the coffee she handed me her Agatha Christie novel and said, "Here is a still present for you. The play was the result of The Mousetrap and the only person who made an appearance in it was the author herself. She had left it in trust for her seven-year-old grandson and all her mother's wax dolls."

When The Mousetrap opened on the 25th November 1952, Sir Winston Churchill was Prime Minister, Sir Winston Churchill was President of the USA and Stalin was Head of Russia. Meat, bacon, sugar, cheese, butter and margarine were still rationed. And every man and woman in the country had to have an Identity Card.

In its thirty-five years in the West End of London The Mousetrap has been seen by seven million people and if all these people stood in a line the queue would reach the Highlands of Scotland. The play has been performed in forty-four countries throughout the world and has been translated into twenty-four languages and in the West End of London alone it has exceeded eighteen million pounds.

In the West End two hundred and twenty-two actors and actresses have appeared in the play and one hundred and seven understudies. Forty-one miles of stairs have been lined and more than two hundred and sixty-two tons of iron casks sold.

It would be easy to write a statistical biography of Agatha Christie. She wrote fourteen plays; her eighteenth book was published on her eightieth birthday in September 1970; more than four hundred million of her books have been sold in virtually every country in the world. In fact, in March 1962, UNESCO announced that Agatha Christie was the most widely read British writer in the world, with Shakespeare coming a poor second.

In 1956, she was awarded the CBE and in The New Year's Honours List of 1974, she was made Dame of the Order of the British Empire.

But after an association and friendship with her lasting more than twenty-five years and helped only by her death on 12th January 1976, I would like to write a little more personally about her. Agatha Christie was very sick although this secret corresponded only to strangers. Among her friends she was both extremely talkative and a wonderful listener and was extremely knowledgeable on a vast range of subjects. A great idea, she never misses an idea. Until a few years before her death she played tennis and could be seen with her family boating on the beach at Dartmouth.

She went to the moon (an annual event at Easter was marked "The Mousetrap Special") and was known occasionally to have five shillings on a horse. Her pride and joy was her great granddaughter (middle name Agatha) and she very much feared large hair.

She took failure as imperceptibly as she accepted success. When, on the London first night of Woman for Woman (the German title of which is Die Frau der Frau), she received the greatest ovation I have ever heard in any theatre, she whispered to me, "It's neither fish, nor flesh or fowl." When her play Poirot was not acclaimed by the critics and I telephoned to comfort her, she merely said, "At least I'm in The Times' head." One year she took all the major awards at a local flower and vegetables show, and when asked the secret of her success, she replied, "My gardener!" She was as English as Buckingham Palace, the House of Commons and the Tower of London, and was certainly the most unorthodox character I have ever seen.

Peter Saunders
On 25th November, 1987 The Mousetrap celebrated its thirty-fifth birthday and on 30th November a completely new cast joined the production to mark the start of its thirty-sixth year. The eight current actors and actresses bring the total number of actors who have appeared in the London production up to two hundred and twenty-two. The seventeenth director has now taken over.

ROBIN MURPHY
Detective Sergeant Trotter

HELEN CHRISTIE
Mrs Boyle

ROBIN MURPHY was born and brought up in Mervagney, Cornwall. Schooling in Kent was followed by a year on the streets of London busking with a guitar to earn the money for drama school auditions. Then came three indelibly remembered years at The Drama Centre in Chalk Farm. At Drama Centre Robin met his wife-to-be, the actress Carol Fraser, and they went on to become founders of members of The Manor Road Theatre Company which toured the length and breadth of Britain, with occasional forays into Europe, playing a variety of shows in an even greater variety of venues! TV, radio and repertory followed with a personal highlight being a number of enjoyable enjoyable seasons at Alnwick Theatre’s Theatre-in-the-Round in Scarborough. More Robin played a variety of parts, as diverse as Give in Rodney Need and Kozenitz in The Saggudi and he enjoyed another European tour and the filming by the BBC of an Ayckbourn musical Men on the Verge of a Nervous Breakdown in Parisian Hotel, Paris.

PAUL BACON
Mr Partridge

HELEN CHRISTIE was born in India of Scottish parents and is a licentiate of the Guildhall School of Music, London. She has appeared in the West End on numerous occasions and among her best known appearances have been in the second of Spring 1600 which was written and directed by Eamonn Williams, Amanda in Noel Coward’s Private Lives at the Apollo and Fortune Theatres, which is one of her favourite roles, Anthony and Cleopatra at the Piccadilly, Woman of Berlin and the Criterion, A Claim Kit with Rachel Roberts, almost the Criterion, The Magician with Alastair Sim at the St Martin’s, France, another favourite production with Sir John Gielgud and Vivienne Leigh, which also played a successful season in New York. Cato Among The Pagans at the Prince of Wales, The Constant Wife at the Albemarle in Ottawa, Bergman, directed by Sir John Gielgud, two and a half successful and happy years at the Strand and No Sex, Please, We’re British, and most recently Helen starred in a very successful overseas tour of Sally Angels and in a UK tour of Puss In Boots. She was in the first television series from Granada, My Wife’s Story. Her other appearances include Crawford, With Kindly Daughters, The Talbots and more recently Hillary and Don’t Wash Up.

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RUPERT BATES
Rupert Bates started his career as an Assistant Stage Manager and covered all aspects of Stage Management before getting the acting bug. He is best known to the general public for his numerous television appearances, particularly with Rik Mayall and Adrian Edmondson in The Young Ones and Castle and Filthy Rich. He has also appeared on The Ken Dodd Show, Three Of A Kind, Give Us A Break, Ha'Penny, Father, It's Just Half Past, Now, All for BBC TV. Girls On Top for Central TV and a number of Saturday Lunchtime Light Entertainment shows. Rupert was also a member of Noel Edmonds's Hit Squad on The Late Late Breakfast Show. He played the head role in the film The Original Dream and on stage has played roles as diverse as Suet Lucratem in Dear Diary in the National Tour of Suggs's Over Someone To Joseph And The Amazing Technicolor Dreamcoat. This will be his third appearance in the West End, the others being in Labyrinth and The Last Of Mrs Cheyney. His late father was Michael Bates star of It Ain't Half Hot Mum and Last Of The Summer Wine. Rupert married in 1984 and has a daughter, Angharad. He is a very family orientated man. His hobbies are photography (he always has a camera around his neck) and travelling, which he doesn't have much time for.

DAVID BEALE
David Beale, after National Service in the RAF, trained at the Bristol Old Vic Theatre School and made his professional debut at the Bristol Old Vic in Moliere's Le Bourgeois Gentilhomme. He has had extensive repertory experience including seasons at York, Northampton, Birmingham and Harrogate and he made his West End debut in Mary, Mary at the Queen's Theatre, other West End appearances have been in Poor Betsy, Hide-Out, and at the Greenwich Theatre, Six Characters In Search Of An Author. He has appeared on television in Broad, Drop The Dead Line, Call Me Mates, Flip-Side Of Domestic Life, No Place Like Home. His film credits include Minders, On The Orient Express, Secret Ceremony and Dance With A Stranger. David's favourite role was as Andy Tracey in Lewis and the part he would like to play most is anything in the psychopath in Equus. He enjoys gardening, bird watching and walking and his main ambition is to keep working in plays he wants to do.

KINNY GARDNER
Kynny Gardner first hit the professional boards at the age of thirteen and this year celebrated fifteen years in the business. A talented singer and dancer, Kynny spent three years in the cast of Godspell, both in the West End and on National tour. He played Columbus in the Kings Road production of The Rocky Horror Show and recently joined the UK tour to play the very different role of Riff Raff for eight months. Other major roles include MC in Cabaret, Jerry in The Threepenny Opera, Romario in Man Of So-and-So, the Park Plaza in Praise Of Pensions, Barry Kane in The Secret Diary Of Adrian Mole Aged 13½, Paul in Fiddler's Revenge and a dazzling Mary Sunshine in Chicago. Kynny also created the role of Radishes, the dancing man in Perth Theatre's Edinburgh International Festival hit A Wise Touch Of Charm. He has toured nationally and internationally with the Scottish Mime Theatre, Kadoorie Theatre and the Krezy Ke Theatre Company for whom he is also co-artistic director. He trained in mime and studied with Lindsay Kemp and at the Martha Graham School in New York. Kynny has two sons whom he is most interested in March 1987. He is a regular at Pantomime Dame, one of the smallest in the business, and last year was seen as Aggie in Dad's Whittington. He has the energy and vitality down to a limp, a skin and clean living.

DEIRDRE EDWARDS
Deirdre Edwards, after training at the Guildhall School of Music and Drama, lives in France where she taught English and worked as a Courier. On returning to England she then, with two friends, set up Putney Theatre and performed in schools and art centres. Since then, Deirdre has toured extensively throughout Britain and in Europe with various companies and was a member of Bloch By Jove when they won the Laurence Olivier Award as the most promising newcomer. Roles played include Allison in Look Back In Anger, Elizabeth-Jane in The Mayor Of Casterbridge, all the women in Frankenstein, Oolone in Racine's Andromache and most recently Moths In Chicken's The Seagull at the Sherman Theatre in Cardiff. Deirdre has played a number of parts on radio and is also a professional storyteller – having recorded several Morning Stories for the BBC and also written novels and children's stories for children. Her television work includes The Nation's Health for Channel 4 and the role of Kathy in Rhythm For HTV. Deirdre lives in Shepherd's Bush and embraces the "new age" approach to life and is a keen supporter of Rhythm Of The Earth. One of her many interests is learning about different cultures and their cultures and she hopes that her acting work may take her around the world.

From the Guinness Book of Records
Longest Runs
The longest continuous run of any show in the world is The Mousetrap by Dame Agatha Maria Clarissa Christie, D.B.E. (nee Miller, later Lady Mallowan) (1950-76). This thriller opened on 25th Nov. 1952, at the Ambassadors Theatre (capacity 455) and moved, after 8862 performances, "down the road" to the St Martin's Theatre on 25th Mar. 1974. The Silver Jubilee performance on 25th Nov. 1977 was the 10,390th.
THE MOUSETRAP
by
AGATHA CHRISTIE

Characters in order of appearance
HAZEL McBRIE appears as Mollie Ralston
RUPERT BATES appears as Giles Ralston
KINNY GARDNER appears as Christopher Wren
HELEN CHRISTIE appears as Mrs Boyle
DAVID BEALE appears as Major Metcalf
DEIRDRE EDWARDS appears as Miss Casewell
PAUL BACON appears as Mr Parnicini
ROBIN MURPHY appears as Detective Sergeant Trotter

TIME: Agatha Christie time

SYNOPSIS OF SCENES
ACT ONE
Scene 1 The Great Hall of Monkswell Manor
Scene 2 The same, The following day after lunch

INTERVAL

ACT TWO
The same, A quarter of an hour later

LINKING MUSIC BY MONTA LITER AND HIS ORCHESTRA

During the interval a wide range of drinks is obtainable in the theatre bars
Litter bins are provided in all parts of the theatre for the disposal of ice cream and drink cartons

PATRONS ARE REMINDED THAT
THE USE OF CAMERAS AND TAPE-RECORDERS IS
FORBIDDEN IN THE THEATRE
SMOKING IS NOT PERMITTED IN THE AUDITORIUM

A THIRD OF A CENTURY OF THE MOUSETRAP
This Souvenir Book is a completely revised version of The First Thirty Years of The Mousetrap. It contains over 500 illustrations including a memoir by those together with facts and figures on the history of the world’s longest ever running play. An additional feature is a year-by-year listing of some of the important events which have taken place since the play opened.

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IS OBTAINABLE FROM THE ATTENDANTS AT THIS THEATRE
PRICE £2.00
CHARLTON HESTON
answers

7. What would you do to make London brighter? Put on more plays.
8. What is your ideal holiday? I don’t like holidays.
9. Where do you like buying your clothes? I don’t like buying clothes.
11. What is your favourite dish? Grilled steak.
12. What is your greatest ambition? To get it right . . . once time.
13. What is your favourite hobby? Drawing.
14. What is your favourite pastime? ‘Whichever the hard find in the, therefore with all the night’.
15. What would you like to do if you were Prime Minister for a day? I’ve been an English King, and English General and an English Saint. They wouldn’t let me be Prime Minister. Besides, I like the one you’ve got.
16. What is your pet aversion? Tardiness and smoking.
17. What is your pet aversion? I would like to be a world-class tennis player or a set designer.

1. What is your favourite theatre? As the moment, the Savoy.
3. What is your favourite film? Citizen Kane, Henry V and Bridge Over the River Kwai.
4. Which film in which you have appeared is your favourite? Will You Marry Me?
5. What is your earliest recollection? Picking up firewood.
6. What is your favourite sport? Tennis.

On 12th April 1958, The Masque was the longest running production of any kind in the history of the British Theatre, one of the few being a 180-day run of Macbeth, Anthony and Cleopatra and Long Days’ Journey Into Night.

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GUINNESS BOOK OF RECORDS

Certificate

DAVID RAVEN

MOST DURABLE ACTOR

ROLE OF MAJOR METCALF IN

'THE MOUSETRAP'

4,575 PERFORMANCES

22 JUL 1957 - 23 NOV 1968

ALAN RUSSELL

Editor

"They told me that if I wanted the world to beat a path to my door, I ought to write a better 'Mousetrap'."

By courtesy of Punch
AGATHA CHRISTIE PLAYS

1. Five Fishes at Eastbourne, Pavilion Theatre, 1967
2. Identity Card, Wyndham's Theatre, 1969
3. Tyrannic Warwick, Duchess Theatre, 1970
5. The Mousetrap, Savoy Theatre, 1973
6. The Mousetrap, Mercury Theatre, 1974
7. The Mousetrap, Palace Theatre, 1975
8. The Mousetrap, Theatre Royal, 1976
9. The Mousetrap, New Wimbledon Theatre, 1977
10. The Mousetrap, New Wimbledon Theatre, 1978
11. The Mousetrap, New Wimbledon Theatre, 1979

PRESENTED BY PETER SAUNDERS
THE MOUSETRAP
SOUVENIR BROCHURE

The story of The Mousetrap in this magnificent 68 page brochure on the first third of a century of the longest running show in world history.

- There are more than three hundred and fifty photographs of which over fifty are in colour.
- Incantatory colour photographs of the cast.
- Incantatory colour photographs of the set.
- Moustachio's portraits given for the twelfth and the sixtieth birthday celebrations and many of the celebrities who attended them.
- Most of the major events since 1952 are listed.
- A total of seventy-eight reprisals of Agatha Christie.
- AND contains literally seven 'Mousetrap' concerts by the greatest comedians of the day.

Copies of this brochure are obtainable from the box office or from attendants in the theatre. Price £2.

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Of all the last British Institutions, supper is the one we, at The Dorchester, have never let go.
Less formal, less expensive and a touch lighter than dinner, supper is a time for friendly gatherings, a time for pleasant but not many conversations, and for relaxed enjoyment.
So we decided that it was time to revive the tradition.
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The special supper is served in the comfort of the beautiful Dorchester Bar in the evening of our resident pianist from 5:30pm, or in the grandeur of The Grill Room from 6:30pm.
Or if you wish to dine after dinner, supper is served until 11.45pm. in The Bar.
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- Julie Andrews' costume for My Fair Lady?
- Mick Jagger's jump suit?
- Blondin's wheelbarrow?
- Lloyd Webber's score for Jesus Christ Superstar?

and Tom Thumb's waistcoat?

at the Theatre Museum, Covent Garden

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- buy theatre tickets?
- have a snack or drink?
- buy postcards and books on the theatre?

and see a performance at 6.30pm?

at the Theatre Museum, Covent Garden

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The signal that the British invasion of Broadway is over was underlined by the fact that all four plays nominated in the Best Play category for the Tonys were written by Americans and, in the wake of the Circle in the Square disaster, Phantom was the only British entry in the Best Musical category.

Nomination for the Best Book of the Musical, The Go-Betweens at the Lost-Fontaine Theatre, a holy marriage between the extinct and the profane, between September and October in Columbus and a black Pentecostal church service.

The story of Phantom, which opened and closed after a long opening, is a story of two of the greats of opera - Richard Strauss and the power of music. The music is set to a book by Andrew Lloyd Webber and Cameron Mackintosh. In the words of the reviewer, "the performance was electrifying, the audience was on its feet from the opening number and didn't let up until the curtain fell."
Well in advance of the arrival of Candle at Jonathan Miller's Old Vic towards the end of this year, John York's T.E.R. Records have released the first album recorded during the production's debut at the Theatre Royal Glasgow last week, and prior to its current provincial tour. That dazzling Bernstein score is back in full force, and for those of us who have been waiting for these last thirty years with a somewhat scratched LP of the original Broadway cast, this new Scottish Opera recording is more than welcome.

Candle has a curious history. Bernstein began writing it in the early 1960s, broke off to write West Side Story, for which some of the Candle music was eventually destined and vice versa. On the whole, I have been tempted to think that the musical in West Side Story but finished up in Candle and then returned to complete the score. Candle is a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very fine production, a very 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