ST. MARTIN’S THEATRE

The Mousetrap
by
Agatha Christie

NOW in its
31st YEAR

"I think 'The Mousetrap' could run for ever"—
John Barber - Daily Telegraph

PROGRAMME by

No. 90 MARCH 1988

EXHIBITIONS

The Society of British Theatre Designers are
presenting from 20 February to 17 March, an
exhibition of contemporary stage designs at the
Round House Gallery. Over 100 designs which
date and work in Britain will be participating
with drawings, photographs, models and
costumes for productions that have all been
realised during the last four years. Fringe,
Regional, National and Commercial Theatre
Companies will all be represented. This exhibi-
tion will include work by our established
designers and the new generation. There will
be work by designers such as John Bury, Alison
Clitty, Nadine Burtis, Pamela Howard,
Ralph Koltai, John Napier and Carl Toms. A
rich variety of work will be exhibited including
designs from productions at the Unicorn
Theater [Richard Attenborough], English National
Opera (Maria Byham), a new David Hare
play at the National Theatre (Hilary
Griffith), plays from the Palace Theatre,
Witney (Joe Lock) and Theatricus
(Martin Marley).

The exhibition will take place in the Round
House Gallery before the annual dinner
at the end of this month.

The Royal Academy of Arts is exhibiting the
famous Casanatense Crucifix from the Church of
Santa Croce in Florence. The exhibition will be
open from Good Friday for the first time in
many years, as the public can see this moving
passion scene on the cross, which was
Casanatense (c. 1240–c. 1307) is considered by
the Florentine tradition to be the first great
artist of the Italian School. The crucifix, his
first work, was a famous venerated in 1566 by the
Amo Rooftops when the entire cultural heri-
tage of Florence was threatened. The crucifix
was painstakingly restored over a period of 19
years at the Institute of Restorers of Florence. In
1981 the idea of exhibiting the crucifix was
conceived by Olivetti and the painting came to
the Royal Academy from the Metropolitan

RECORDS

Thats Entertainment. Records in Covent
Gardens have announced an agreement with
Decca Records whereby Thats Entertainment
will reissue and reissue the entire Decca
original Cast Album catalogue. This agree-
ment will continue for the next five years.
Amongst the first albums to be released are
Oliver, Oh, What a Lovely Way, Rodgers &
Hammerstein's Cinderella, Moll a Torpet,
Leslie Bury's Fats Penchman Boy and Todd
Buck's Fats Penchman Boy and Teddy
Buck's Fats Penchman Boy and the third ever
release of the New Concouer musical Pippin 1969
starring Mary Martin and the London cast. To
name but a few!
**FILMS**

Due for release on 24 March is the new action-gangster thriller 'Pirates' starring Nick Nolte (of 'Red Man, Raw Man' and 'Scarface' fame) and Eddie Murphy. Directed by Walter Hill, produced by Lawrence Gordon and Joel Silver and written by Walter Hill and Roger Spottiswoode, the movie is in a violent, profane and funny pace that will have you on the edge of your seat. The story opens with black marketeer Reggie Hammond (Eddie Murphy), a slick con-artist, who is on the run from the cops for two days. He is desperate to help someone. He finally finds a job as a cop killer. Initially the two men don't get on too well, but after several fights become friends. Things are not as they seem, however, and a final showdown ensues.

FILMS

The director, Lee Hill, is seen and absent, but the action scenes are well-shot and fast-paced. The dialogue by Mr. Hill is strong and fast-paced, making the action scenes all the more exciting. A must-watch for action fans!

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**FASHION**

Bands is the obvious name of this charming hairdresser located in Marylebone. It is designed by Ann Arndt and is in a prime location on the corner of Great Marlborough Street. The salon is stylish and modern, with white walls and black accents. BANDS is the perfect place for a quick touch-up or a complete makeover. Available on the ground floor of the Gherkin at 2-4 Bishopsgate, EC2.

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**PIRATES**

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Irving Berlin
Born Israel Baline, 11 May 1888 at Terem in Russia. Emigrated to the USA as a result of Cossack anti-semitism and raids on Jewish villages. Settle in New York 1902-1906, death of his father who sang regularly at his synagogue. As a result Israel got his first job selling newspapers. Israel ran away from home at the age of 14 and made his living by singing in the streets and bars. 1906 brought him his first permanent job as a singing waiter at Perham's Cafe on Pell Street, 1907 wrote with the pianist from Perham's, his first song Marie from Sunny Italy. First used the name Irving Berlin. 1911, Alexander's Ragtime Band published, 1935 Top Hat for Fred Astaire. 1938 God Blues America published. Other hits include: Annie Get Your Gun, White Christmas, Easter Parade. Jerome Kern said of Irving Berlin: "Irving Berlin has no place in American music. He is American music." Berlin could not write music and had to employ a music secretary to put down his compositions. He could not play the piano properly. He played by ear and only in F sharp major. His piano had a special pedal to allow him to play everything in this key. Irving Berlin was very proud to be an American and always grateful to the USA for allowing his family to escape the persecution of Imperial Russia. During the Second World War he donated all the royalties from God Bless America, some ten million dollars to the US war effort. For this and other acts of patriotism he was awarded the Medal of Merit in 1945 and also received a gold medal for God Bless America in 1954.

Howard Lindsay & Russel Crouse
Authors of the Book
The Lindsay and Crouse partnership was probably the longest collaboration of any other writers in theatrical history, lasting for more than 28 years. In addition to Call Me Madam, their hit shows include the long-run record-holder Life With Father, Pulitzer Prize winning The State of the Union, Red, Hot and Blue, Happy Hunting and The Sound of Music. Howard Lindsay was born in Watertown, New York in 1893 and died in 1968. He became an actor at 19 and in 1913 began a five year stay with the Margaret Anglin Co. After infantry service in World War I, his first big break was to act and direct in the George S. Kaufman hit Only You in 1921. Lindsay wrote many plays before teaming up with Russel Crouse on Anything Goes in 1934. Russel Crouse was born in Findlay, Ohio, in 1893 and died in 1986. At 17 he became a reporter for the Cincinnati Commercial Tribune. After serving in the Navy in World War I, he worked on New York newspapers, gaining his first renown through a signed column on the Post. In 1932 he became head of the publicity department for the Theatre Guild and in 1933 he wrote his first Broadway show collaborating with Corey Ford on the musical comedy Hold Your Horses. From 1934 on, he wrote only with Lindsay.
BASIL HOSKINS
After training at RADA, played for five seasons with the Stratford Memorial Theatre (now RSC) culminating in a European tour of Peter Brook’s productions of Titus Andronicus with Laurence Olivier and Vivien Leigh, then played a season in London at the Old Vic, playing opposite Katharine Hepburn. First leading part in London followed in Jean Louis Barrault’s production of Giraudoux’s Deaf and Dumb, once again with Vivien Leigh, playing her husband. Then followed various London appearances including Ross with Alec Guinness, Boston Story, Let’s Get A Divorce, with Fenella Fielding, Highfly Confidential with Hermione Gingold, and a musical version of The Reap in 1970. Last appearance in London was in Applause, with Lauren Bacall, at her Majestic’s. Basil has played several seasons for the Manitoba Theatre, Canada, and at various regional theatres in England, including a production of A Little Night Music with Honor Blackman and Evelyn Laye, which subsequently did a national tour for Triumph Theatre Productions. Last year he appeared in his first thriller, Murder in Mind at the Strand Theatre, London. Films include Ice Cool in Alaska, The Millionaires, Northwest Territory, and most recent TV appearances: Edward VII, The Prisoner, The Bletchleyers, Cheyhter, New Avengers and Sir John Mills in Little.

JEREMY HAWK
Born in Johannesburg of theatrical parents, Jeremy was brought up in Yorkshire and educated at Harrow. His stage career began in the West End at the Comedy Theatre in New Faces in 1969. Since then he has been in numerous West End productions, including Ladies in Retirement, Jane, Dark Summer, Harvey and The Lyric and Globe Revues. In 1968 he played Pericles Brown in The Boyfriend at the Comedy Theatre. He followed this by starring in The Secretary Bird in South Africa, returning to go immediately into The Happy Apple at the Apollo Theatre. Then for twenty months he starred at the Savoy Theatre in The Secretary Bird, after which he appeared in Don’t Start Without Me in South Africa, and then Move Over Mrs Markham at the Yvonne Arnaud Theatre Guildford. This was followed by The Man Most Likely To at the Duke of York’s. He appeared again at the Yvonne Arnaud Theatre in Death of a Salesman and The Circle which were taken for a short season to Hong Kong. In 1976 he went on an extensive tour of The First Mrs Fraser with John Clements and Anna Noagile. He then spent several months in the West End in Czarus Cabaret at Her Majesty’s Theatre, after which he spent a summer in Eastbourne with Mollie Sugden in Relatively Speaking, and followed this by going again to South Africa to appear in Savent. Last Christmas he appeared at Nottingham Playhouse in Lady in the Dark and has just been seen in Not Now Darling at Toronto. This was followed by Rules of the Game with Leonard Rossiter at the Yvonne Arnaud which then toured. TV appearances include five years with the very popular

VIRGINIA PAGE
Veronica is an actress who is an experienced singer and fully trained dancer (Royal Ballet School). Her theatre credits include: Lead in The Sound of Music at the Palace Theatre, Cinders in Cinderella at Golders Green Hippodrome, King’s Theatre Edinburgh, Royal Court Liverpool, Pavilion Bournemouth, and Wembley Theatre London; Rose in Strike A Light at the Piccadilly Theatre; London and on tour; Alice in Dick Whittington at the New Theatre; Oxford; Inge in the tour of The World and Music of Her Novels; Sally in Wedding Fever at the Pavilion; Tongue Charlie in Charlie Girl at the Adelphi Theatre, London, and Maria in the tour of West Side Story. Most recently Anna Egermann in A Little Night Music at the Adelphi Theatre, London and Maggie in A Choice Line at the Theatre Royal, Drury Lane. TV credits include: episodes of Dixon of Dock Green and Emergency Ward 10, Charlie Girl, Virgin of the Secret Service, and The Professionals; Documentary on Danny La Rue for BBC. Film: played Oliver’s mother in Oliver, Radio: The Mighty and Their Fail.
Call me Madam

Music and Lyrics by Irving Berlin
Book by Howard Lindsay and Russel Crouse
by arrangement with Chappell Music Ltd.

CAST (in order of appearance)
Mrs Sally Adams
The Secretary of State
Nevile Gordon
Colin Thomas
Steve O'hara
Bernard Martin
Michael Harding
William Reiton
John Aron
James Tillitt
Linda de Palau
Christopher Marlowe
David Alder
Basil Hawkins
Jeremy Hawk
Bruce Morrison
Jonathan Owen
Stefan Paul Sanchez
Veronica Page
Colin Thomas
Mary Lincoln
Motha Cope
Michael Harding
Jonathan Baxter, Timothy Le-Rasher, Sarah Mella, Craig Mill, Simon Yyyatan, Aysha Romain, Nicol leve

Sebastian Sebastian
Princess Maria
Court Chamberlain
Mail
Grand Duchess Sophie
Grand Duke Otto
The Octoroon Children

Ladies and Gentlemen of America and Lichtenburg: Roslyn Cole, Margaret Foley, Nigel Garton, Christine Ling, Catherine Francois McCorney, Mandy Martin, Jan Perkins, Debbie Rondman, Robin Slater, Carl Toop, Andrew Wightman
The Octoroon Children are from the Barbara Speake Stage School.

Orchestra

DIRECTOR
ROGER RELFAR

PRODUCTION DESIGNER
TERRY PARSONS

ASSOCIATE CHOREOGRAPHER
KEVIN OLDFIELD

PRODUCTION MUSICAL DIRECTOR
ED COLEMAN

LIGHTING DESIGNER
GRAHAM LARGRE

ACT ONE
Scene 1 Office of the Secretary of State
Scene 2 Sally's living room in Washington
Scene 3 A reception in Lichtenburg
Scene 4 Reception room in the American Embassy
Scene 5 The Lichtenburg Ballroom
Scene 6 Sally's sitting room in the Embassy
Scene 7 Sally's sitting room in Washington

ACT TWO
Scene 1 A Lichtenburg Arcade
Scene 2 The Embassy Ballroom
Scene 3 Sally's sitting room in the Embassy
Scene 4 Sally's sitting room in Washington

The play is set in two mythical countries, one is Lichtenburg, the other the United States of America where Harry Truman is President.

MUSICAL NUMBERS

ACT ONE
Mrs Sally Adams
The Secretary of State: Sally and the Company
The Secretary's Men: Sally and the Company
The Washington Square Dance: Ossisio and the Company
Sally can you use any money today: Sally
Marrying for love: Sally
The Octoroon Children: Sally

Sally and the Company: Sally

Sally: Sally

Granada: Sally and the Company

Interval

ACT TWO
Sally of Lichtenburg
Something to dance about: Sally and the Company
Once upon a time today: Sally and the Company
They sent the letter: Sally
You're just in time: Sally
The best thing for you (reprise): Sally
It's a lovely day today (reprise): Sally
Mrs Sally Adams (reprise): Sally
You're just in time: Sally

Cosmo and the Company: Sally
Sally and the Company: Sally
Kenneth: Sally
WIlls: Bockbook and Gallagher
Kenneth and Sally: Sally
Sally: Sally
Kenneth and Princess Maria: Sally
The Company: Sally
Sally and the Company: Sally
Call me Madam

Call Me Madam has been ranked as one of Irving Berlin's most enchanting shows - fresh, light and beguiling with lyrics that fall out of it with grace and humour. The show was first performed on Broadway at the Imperial Theater in 1943 and starred Ethel Merman. It was an immediate success and ran for 664 performances. Jack Hylton's production of Call Me Madam at the London Coliseum starred Billie Whitelaw, with the then little-known actress, who had been Mary Martin's successor at the touring company of Annie Get Your Gun. The show received a tumultuous ovation on the opening night and proved to be such a huge success that, in 1943, a duplicate touring version was set up to run simultaneously with the smash-hit West End show. Nicole Gordon was cast in the lead of the touring version with Frank Litten as the man who steals her heart. The play is set in two mythological countries, one is called Lohenheim, the other the United States of America, where Harry Truman is President.

ROGER REDFERN (Director)

Roger Redfern has two productions running concurrently in London: he also directed the award-winning Underneath the Arches, now in its second season at the Prince of Wales Theatre. Call Me Madam is his second show at the Victoria Palace. A Brief History of Foreigners, with Terry Scott and June Whitfield, opened there before its transfer to the Duke of York's. This followed The King and I at the Adelphi, and then came Dad's Army at the Shaftesbury. Murder Among Friends at the Comedy and Happy Birthday at the Apollo. The award of a Winston Churchill Memorial Fellowship as a stage director in 1974 enabled Roger Redfern to study the American musical scene on a tour of the USA. By then he had directed more than 50 major productions as Associate Director at the Belgrade, Coventry, including such diverse productions as Jeeves and the Feud, The School for Scandal and We Will Rock You. He was also responsible for large-scale musicals such as West Side Story, A Joy to the Rainette and The Pajama Game. He has directed for his director of another mammoth American musical at the London Palladium, Nicole Gordon, Gypsy, at the Haymarket, Leicester. The most recent of some 20 spectacular pantomimes was Jack and the Beanstalk, with Frankie Howard and June Whitfield, at Chichester last Christmas, and his 1983 touring production of McKean's Chooz was the first play presented at the newly refurbished Theatre Royal, Bath. Other 1983 commitments include Neil Simon's comedy Barefoot in the Park in the Middle East; a specially developed revue to celebrate the 30th anniversary of the Hong Kong Hilton; and a new play at the Churchill, Bromley.

TERRY PARSONS (Production Designer)

1983 sees a West End 'hat-trick' for Terry Parsons when he will have designed three major London shows running at the same time: Underneath the Arches, the award-winning show at The Prince of Wales Theatre; Call Me Madam here at the Victoria Palace; and Singing in the Rain starring Tommy Steele at The London Palladium. Previous West End shows include Dad's Army, A Brief History of Foreigners, Chips Ahoy, The Travelling Music Show, Dead Easy, Bunny, Dean, The King and I and The Pleasure of His Company. Overseas Terry has designed a wide range of productions in Canada, New Zealand, The Middle East, Australia, Hong Kong and Singapore, whilst at home he has designed numerous plays and musicals at Birmingham, Billingham, Bromley, Chichester, Coventry, Edinburgh, Guildford, Leicester, Lincoln, Richmond and Sheffield. Calamity Jane, Pygmalion, George and Mildred and The Dresser are among the many national tours he has designed. During his time as Head of Design at The Haymarket Theatre in Leicester between 1965 and 1982, Terry's designs included the world premiere of Graham Greene's 's The Whirl of Bell Chairs, Ray Cooney's new play Two Into One – shortly heading for the West End – and the musicals Gigi and Gypsy, the latter starring Noree Gordon. Born in Cadiff, Terry trained at Cadiff Art College and then at The Central School Of Art in London where he was awarded an Arts Council Scholarship to The Belgrade Theatre in Coventry. Within months he was appointed Head of Design there and went on to design over one hundred productions for the company. Whilst at Coventry he met and married his wife Bridget who was Wardrobe Mistress at the theatre, and they now live in Watford with their four children.

TUDOR DAVIES (Choreographer)


KENN OLDFIELD (Associate Choreographer)

Trained at Rambert School of Ballet, Arts Educational School and The Dance Centre in London. Has been a teacher at the London School of Dance and Drama, Bruciner Conservatorium. Austria and The Actors Centre. As a dancer – Theatre: Chicago and A Chorus Line. In the West End, has appeared with the Lancaster Place Ballet Company, Linz, Austria; TV: two Royal Variety Command Performances, Captain and Terrass, Cleo Laine Show. Paul Daniels Show. Films: The Great Muppet Movie, Cajal, Yentlina, The Prince and the Pauper, The Maki, The Hungry. As a choreographer credits include Chicago, Aladdin, Cabaret, Sing Happy, Pullman 50, West Side Story, Silk Stockings, Mother Goose, Dick Whittington and Womencraft, The Assant of Wilhelmina III, Lock Up Your Daughters, Beautiful Dallas, Womancity.

ED COLEMAN (Production Musical Director)

American Ed Coleman's West End credits includes West Side Story, On the Level, Dad's Army, Lady Be Good, Kings and Clowns, Little Me and Christmas Comes. He has also been Guest Conductor of The Festival Ballet and for The Scottish Baroque Ensemble at the Edinburgh Festival. Ed's regional work includes shows at Bromley, Billingham, Guildford, Plymouth and Richmond, as well as the national tour of Calamity Jane and the recent British premiere of the American musical King of Hearts at the Lyceum Theatre in Edinburgh. Ed is also a Composer, Orchestrator and Arranger – his arrangements can currently be heard in the award-winning West End show Underneath the Arches – while his compositions cover theatre, records, music commissioned for radio, television, TV commercials in addition to scores for films – most recently The Chosen Cane and The New Fangled Wandering Minstrel Show starring Olivia Newton-John. Recently Ed was Musical Director for The Mikado which opened to great critical acclaim at Plymouth’s new Theatre Royal. For the production – which transferred to the Cambridge Theatre in London – Ed created entirely original orchestrations. He is married to actress Eileen Gourley – they have two children.

GRAHAM LARGE (Lighting Designer)

Has worked extensively in the fields of theatre, opera and ballet. Opera credits include work for English National Opera, Opera North, Welsh National Opera and Wexford Festival Opera. He has recently completed work on the Scottish Ballet's new production of Romeo and Juliet, and with Graham Large's production of Voluntaries for the Paris Opera Ballet. Recent theatre credits include the opening show of the new Mermaid Theatre, King Lear, Othello and Martino Faliero at the Young Vic. Last summer he lit a production of Holst's Hymn to the Sun with the Proms in the Park. He has also worked on the tour of Rebecca, Overseas credits include work in New York, Las Vegas, Brussels and Vienna.
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DORIS HARE  MEL MARTIN
PAXTON WHITEHEAD  PAUL CURRAN
SIMON WARD

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by BERNARD SHAW

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Directed by JOHN DEXTER

Designed by JOCelyn HERBERT  Lighting by ANDY PHILLIPS

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Assistant Production Manager ....................................... CHRISTOPHER BUSH-BAILEY
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For CALL ME MADAM COMPANY
Company Manager .......................................................... LES JORDON
Stage Manager ............................................................ GEORGE MILLHORN
Dressy Stage Manager .................................................... PHILIP GAUL
Assistant Stage Manager ................................................. TACY LANE, PETER MILLER
Wardrobe Mistress .......................................................... JUNE YOULDON
Sound Operator ........................................................... RICHARD SHARMAN
Standby for NOELLE GORDON ........................................... MOYNA COPE
Standby for BASIL HOBSON ............................................... COLIN THOMAS

Production Acknowledgements
Properties and scenery constructed and painted in the Birmingham Repertory Theatre Workshop. Costumes made in the Theatre Wardrobe Department. Wigs made in the Theatre Wig Department. Men's suits by Michael Kennedy and Dorina Manners. Additional costumes and accessories by Phyllis Dodds, Jennifer Egleston and Cornelia James. Additional set construction by Kingston Walker and Terry Murphy. Drapes and banners by Mick Fronk and Ian Read. We gratefully acknowledge the assistance of the following: Midland Reproduction Furniture, Midland Wallboards Ltd, Bocock, George and Harvie Ltd. Production photographs Willoughby Gullacehs.

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The management reserve the right to refuse admission to this theatre, and to change, vary or omit without previous notice any item of the programme.

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 interfering the seating or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and the rear of the seating, it shall be limited to the number indicated in notices exhibited in those positions.
2. The safety curtain must be lowered and raised in the presence of each audience.

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The Council exists to co-ordinate appeals in order to provide additional funds when the regular income of any of its member charities proves insufficient.
Each charity remains independent and autonomous, but co-operates with the others in providing the best possible services to those members of the Theatrical Profession who are in need of aid.

The member charities are:
The Actors’ Benevolent Fund (founded 1820) which assists by making payments, grants and loans to aged and disabled actors and actresses.
The Theatrical Ladies’ Guild of Charity (founded 1890) which makes grants of money and gifts of clothing, fuel and other necessaries, not only to actors and actresses, but also to stage hands, stagehands and those employed in front of the theatre.
The Actors’ Charitable Trust (formerly the Actors’ Charities Fund) (founded 1898) which is primarily concerned with the welfare of children but which has now extended its charity to enable assistance to be given to the aged as well through its responsibility for the running of Denman Hall.

Denman Hall which is a quiet and restful home where aged actors and actresses in need of extra care are able to spend their years of retirement.

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The Theatrical Ladies’ Guild
Bedford Chambers
Covent Garden
London WC2
Telephone: 636 6275

The Actors’ Charitable Trust
and Denman Hall
6 Albert Street
London WC2
Telephone: 636 6051

King George’s Pension Fund
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BOOKS IN BRIEF

The text of A MAP OF THE WORLD by David Haye, currently in the repertoire of the National Theatre, has just been published by Faber and Faber. Not against the background of a UNICEF conference on world poverty held in Bombay, it centers around the conflict between a cynical Indian novelist and an idealistic young journalist. A complex and fascinating play, which deftly mingles reading as well as writing.

HARD LINES (also Faber and Faber) is a collection of essays and poems by young writers, introduced by Ian Dury. The idea for the book began with Anthing Else, a BBC television programme about new writing for the young. The contributors come from all over Britain and, naturally, their literature reflects their outlook on present day life, candid, sometimes angry but often romantic.

In 2001 NIGHTS AT THE MOVIES (Eire Tree Books), Pauline Kael has assembled a selection of her film reviews for The New Yorker. Imprudently but unrepentantly she includes films from the 1930's to the 1980's, Mr. Kael obviously takes her work seriously and tries to re-evaluate films which in most of us the mere mention of going to see a movie is a "vampy temptation." Gerald Moore is "generally effective." Nevertheless it's a useful reference book which will undoubtedly find its way into many a movie buff's collection.

FURTHERMORE INTERLUDES IN AN ACCOMPANIST'S LIFE

DON'T BE VAGUE
It's always been Haig.

Gerald Moore, piano accompanist to many great singers during his long and distinguished career, recently recalls in FURTHERMORE (Hamish Hamilton) the occasions he has admired and known, from Paderewski to Maria Callas, as well as those he has accompanied. It's a delightful look at the musical world, compassionate, warm and at times very moving. REGINA BENJAMIN

"So good we saw it right through to the end!"
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