MIDDLE T...
VAUDEVILLE THEATRE
BOOK NOW!

PETER SAUNDERS presents

DINAH SHERIDAN
ELEANOR SUMMERFIELD
JAMES GRAY
(AS MISS MARPLE)

A MURDER IS ANNOUNCED
by AGATHA CHRISTIE

with PATRICIA BRAKE
CHRISTOPHER MIA
SCOUR SCOLAR NADASI
MICHAEL FLEMING MICHAEL DYERBALL
NANCY GARETH
NEVINSON ARMSTRONG

and BARBARA FLYNN

Directed by ROBERT CHETWYN

Adapted for the stage by LESLIE DARBON

.... and still at the

ST. MARTIN'S THEATRE
25th YEAR
OF AGATHA CHRISTIE'S
THE MOUSETRAP

Programme

No. 29 FEBRUARY 1978

This Month

MURMURS
The Minories in London's City has now been open for just over a year and in that time has justifiably established itself as a popular attraction both with locals' and visitors. The Minories is extremely well laid out and tells the history of London from earliest times right up to the present day. It is situated on the north-east side of the Barbican complex and is easily reached from either St Paul's or Barbican underground stations. Opening hours of the Museum are from 10 am until 6 pm from Tuesday to Saturday and from 10 am until 4 pm on Sunday. It is closed all day on Monday. Incidentally, Barbican station is not open on Sunday, in which case Minories is very near.

ROGGIE
Brian Masters is the author of Now Read This a Porter, a fascinating new biography from Hamish Hamilton. He tells the extraordinary life story of Mario Corbelli the Venetian murder who murdered England's most famous woman after Queen Victoria. It also includes some fascinating illustrations including a publicity photograph 'before and after' European. The latter book from prolific writer and historian Giles Brandreth is also published by Hamish Hamilton. It is called The Painted Man and is the story of the painter's life and loves through words and pictures. The story of Chinatown which celebrated music hall entertainers. A third and final biography this month that I think is one of this decade is Barry Rafferty's From the Dark, from the book of Brian Stuart's is called The Painted Man and is the story of the painter's life and loves through words and pictures.

RECORDS
An arke very popular a number of years back and now making a welcome return is Louie Smith. His new album on the Pleasure label is produced by Adam Faith and called 'He Who Dares'. The new tracks on the album are all excellent but particular stand out beside the title number is 'I Wanna Go Home'. Adam Faith has a group of top musicians in back of his house in various tracks... among them are Ray Gallipotto, Leo Sayer, Rings Vane and Elton John. Adam Faith and Rings Vane both play on Glenda Jackson's album 'The Moon'. This is on the Pleasure label and is a musical which will appeal to children of all ages. Top group The Who have a new album of Christmas this month called 'This Year Have A Merry Christmas'. The album is recorded on the RCA label

COMPETITION
As part of the 25th year celebrations of Agatha Christie's play 'The Mousetrap', we are offering a special competition. To enter, simply answer the question below and send your entry to: The Mousetrap, St. Martin's Theatre, London WC2R 1FB. The winner will be awarded a signed copy of the book by Agatha Christie. The prize is a single signed copy of the book.

The question is: Who is the editor of the very popular television series 'Copper's Murders'?
The Piccadilly Theatre is one of the most successful American plays. It was directed by Sir Donald Albery and produced by the American company of the same name. The play was a great success, and the American company returned to the theatre to perform the same play.

In 1972, the theatre celebrated its 75th anniversary with a production of "The Importance of Being Earnest," directed by Sir Donald Albery and produced by the American company of the same name. The production was a great success, and the American company returned to the theatre to perform the same play.

The Piccadilly Theatre has hosted many successful productions, including "The Importance of Being Earnest," "A Month in the Country," "The Winslow Boy," and "The Lady's Not for Burning." The theatre has been a leader in the London theatre scene for over 75 years, and continues to be a popular destination for theatre-goers.
The Original Cast Recording of:

PRIVATES ON PARADE

WILL SOON BE AVAILABLE ON
EMI RECORDS & TAPES

MUSICAL NUMBERS

ACT ONE
S.A.D.U.S.E.A.
The Movie To End Them All
Danke Schön
Western Approaches Ballet
The Little Things We Used To Do
Black Velvet
Better For Than Sitting This
Life Out
The Prince of Peace

ACT TWO
Could You Please Inform Us
Privates On Parade
The Latin American Way
Sunnyside Lane
Sunnyside Lane Reprise
PRIVATES ON PARADE

by Peter Nichols

Major Giles Flack
Acting Captain Terri Dennis
Sergeant-Major Reg Drummond
Sylvia Morgan
Flight-Sergeant Kevin Cartwright
Corporal Len Barry
Lance Corporal Charles Bishop
Leading Aircraftman Eric Young-Love
Private Steven Flowers
Lee
Cheng

Musicians:
Piano/Music Director
Woodwind
Bass
Trumpet

Directed by Michael Blakemore
Designed by Michael Annals
Lighting by Robert Bryan

NIGEL HAWTHORNE
DENIS QUILLEY
SHAUN CURRY
EMMA WILLIAMS
NEIL McCaul
JOE MELIA
TIM WYLTON
SIMPSON JONES
IAN GELDER
CECEL CHENG
ELLI KUSUHARA

DON INNES
VIC ASH
LENNIE BUSH
MIKE INNES
JOHNIE McLEAY
BOBBIE ORR

Music by Denis King
Choreography by Eleanor Fazan
and Malcolm Goddard

First performance of this production: Aldwych Theatre 17 February 1977.
The performance is approximately 2 hours
and 45 minutes.

There will be one interval of 15 minutes.

Piccadilly Theatre Denman Street W1 01-437 4506
Producers: Piccadilly Theatre Ltd
Chairman and Managing Director: Sir Donald Albery
COMBINED SERVICES ENTERTAINMENT
by Rae Hammond

I joined Combined Services Entertainment at the Production Centre in New Sool, Singapore, on Friday the 13th September 1946, having transferred from the Intelligence Corps...

The first person I met was Kenneth Williams, who had arrived from Ceylon some months before and was met by one of the officers and asked what he did. "Impersonation," Ken replied and the officer remarked in a weary voice, "They'll be sending performing next.

Stanley Baxter had written a burlesque of Aldrin which was included in the show. Mah-mee was a Malayan noodle dish, and I remember Peter Nichols carrying on a pole fashioned with string and someone shouting, "Mah-mee, mah-mee," which then continued Javanese-style with, "I'd walk a million miles for one of your smiles, my Mah-mee..."

In India as Pori, Peter had used the story of the night. Chinese Cookies was sent to a Burmese unit where only the English Colonel and his wife spoke English. We had the unnerving experience of doing the show, which had a fair amount of surrealism in it, to complete silence from beginning to end.

I recall giving the full Chinese Cookies show in Kalsaw, in a remarkably well-equipped German Theatre. The next night we gave the same show at Thail on four sharp-eyed birds covered with table toys, to a tense, the flap of which had been lifted to allow a jeep to shine its headlights on us.

In the finale of St. John Service, there was one moment where each alternate person in the line had to step either forward or backwards. Then we'd step forward one as a call and out our name and rank, "Sgt Kenneth Williams, Royal Engineers," etc.

As there was invariably an illness somewhere, the lineup never seemed to be the same night running and it became a nightmare trying to remember which way we had to go. Just before the curtain rose, Stanley would run through the lines saying, "You backwards, you forwards," etc., I'm a little deaf in one ear and by the time he had whistled past, it was too late to say, "What?"

So you'd get four people moving back in a blizzard which resulted in great humiliation for me, though great enjoyment for the audience, for I then had to shriek out, "Sgt Rae Hammond, Intelligence Corps."

Rae Hammond was stationed in Indo at the end of the war, then spent the next two years in Singapore with CGE and later "The Emergency." He is now the General Manager at The Embassy Theatre, Cheltenham.

Centre left: "Betwixt" Dave Webster and his Commanding Band.
Top right: "Mr. Wales." Bryan Glenn, standing, from left, John Edwards, John Mcintyre, Steve Benning, Scott Wilson, Brian Duffield, Peter Black, Bill Black, Andy Smith.
Bottom right: "Standfast" Franklyn and Johnson.
In 1948 the Federation Government of Malaya proclaimed a state of Emergency in order to prevent its illegal powers. This remained in force until it officially ended on 31 July 1958. The long struggle was generally referred to as "the Emergency".

The combat operations were known as "Communal Operations" (or CO) and the Commonwealth troops involved against them were called the "British Forces", who referred to their patrol duty against the guerrillas as "jungle-bashing".

REMINISCENCES OF A JUNGLE-BASHER

by Tim Barlow

The first stage on entering was Secondary jungle—very thick and tangled, taking hours to penetrate a few hundred yards; hot, exhausting, scratching work. Then, if one were deep enough one got into the Primary Jungle, the real jungle, trees stretching up to a gigantic height, where the "jungle canopy" cast a green gloom during the heat of the day and at night it was impossible to see even the person next to you. Which convinced us that we had to cease at sundown, 1900 hours, until stand-in at 0600 hours the next day.

Standing still. While the blackness steadily turned to the daylight gloom. The noise of the animals at its height. Favouring among the soldiers were the monkeys letting out their mocking shriechoos which often seemed to be echoed just after someone had breathed an early morning wind. Sometimes a tiger's roar, though they were rarely, if ever, seen. In fact it wasn't tigers or the snakes on the crocodiles or even the poisonous centi-
Dennis Quilley as Vers Allens; as Noel Coward; as Acting Captain Temi Dennis with Ian Gelder (Front Row); as Carmen Miranda with Simone Junoo (Eric Young-Loe); and as Martha Dibildoh.

BACK ROW: Ian Gelder (Mervyn Flowers), Emma Williams (Elsie Marjorie), Simon Jones (Eric Young-Loe).
FRONT ROW: Dennis Quilley (Temi Dennis), Joe Melia (Joe Rowan).

Emma Williams (Syria Morgan).
PETER NICHOLS

Peter Nichols was born in 1937 in Bristol, where most of his education took place. His first stage play, The Hotelier (originally written for television), was, in fact, produced at the Bristol Old Vic in 1963. Earlier, he had written many plays for commercial and BBC television, including Wok on the Grass (1959), which won a BBC TV Drama Competition, Continuity Men, originally the result of an Arts Council Bursary, Ten Noises, The Gong and most recently, The Common: His stage successes have included A Day in the Death of Joe Egg (1967), for which he won the John Whiting Award and the Evening Standard Award for Best Play of the Year, and the National Theatre (1969), which again won him the Evening Standard Award. Foremost amongst London Critics as Best Play in 1971, and Cheri Nous, Nurturing’s Luck and The Headway (all 1974).

In the post-war period his National Service took him as a Junior member of CSE, the Combined Services Entertainment (for Chao, succeeds ENSA, according to Nichols) to Singapore and Malaya, in company with John Schlesinger, Rex Hammond, Stanley Baxter and Kenneth Williams. He writes, “We’ve all done better work since then but for some reason I’ve found myself reverting to the experience as the subject for a stage play. My first shot at it was made when Dancy La Rue was unknown, glamorous drag confined to gay clubs and the nineteen-forties still too close to be copied. The urge to write has survived the advent of ‘It Ain’t Half Hot, Mum and the tide of titillating drivel in King’s Road boutiques.”

FORGET-ME-NOT LANE (at Drury Lane) Jean Holloway, Ian Gibb, Peter Dominic, Kenneth Lorenz, Edwin Mann, Margaret Schuyler, Sue and David, Fortunata,健康人(Reg Wilson) Ian Dine, Peter McNee (also Robert) Prince Nicholls, 1946.

A DAVY IN THE DEATH OF JOE EGG (1974)” (All Quotations)

Joe Mollie, Jan Waller

The RSC has become one of the best-known theatre companies in the world. By now, it is firmly established as one of the leading theatre companies in the world, regularly playing to audiences of more than one million in this country and abroad. Shakespeare is the RSC’s central concern. The company’s London sessions present Shakespeare work from Stratford alongside both new plays and classics newly drawn from the last hundred years. In this way the RSC hopes to tackle Shakespeare with a contemporary awareness and modern work with a classical discipline and sense of language.

In 1993 the company celebrated the centenary of its formation, a milestone set by Charles Edward Flower was formed in 1875 which undertook to build a Shakespearean Memorial Theatre in Stratford. This theatre was opened in 1879, destroyed by fire in 1926 and replaced six years later by the present building. In 1986 it became the Royal Shakespeare Theatre under the leadership of Peter Hall. The company adopted the Aldwych Theatre as its London headquarters in 1960.

The present Artistic Director and Chief Executive is Trevor Nunn, who took up the post in 1988. He is advised by Peggy Ashcroft and Peter Brook, whom he appointed as director of the company.

For each of its productions the RSC has four theatres: the Royal Shakespeare Theatre, the Other Place (a small auditorium) in Stratford-upon-Avon, and the Aldwych Theatre and the Warehouse (a small auditorium specially built in the Donmar Theatre) in the Covent Garden area of London. In addition, the company can be seen occasionally in the West End (at the Piccadilly Theatre) and in other theatres in the region (there is a six-week Newcastle season early in the year) and on television.

In spite of audiences, which we believe are equalled by no other theatre company in the world, we are unable to recover expenditure from ticket sales alone. We rely on assistance each year from the Arts Council of Great Britain. This amounts to about third of the company’s costs for a year—over the remainder must be recovered at the box office and from work in other media.

To find out more about the company’s activities on a regular basis, why not become a member of the RSC’s mailing list? A list with details of how to apply can be found in the house—write to the Membership Secretary, Kaye Hussey, at the Royal Shakespeare Theatre, Stratford-upon-Avon, Warwickshire CV37 6BB.
THE COMPANY

MICHAEL ANNALS Designer

American Professor of stage design at Yale University, 1968-69.


MICHAEL BLAKEMORE Director

Artistic Director of the National Theatre, 1974-76.


ROBERT BRYAN Lighting


CECIL CHENG Loo


MALCOLM GODDARD Choreographer


DENIS KING Composer


EMMA WILLIAMS Sylvia Morgan


 TIM WYLTON Charles Bishop


CECIL CHENG Loo (cont.)


NEIL MCELLEN Len Bonny


EMMA WILLIAMS Sylvia Morgan (cont.)


DENIS KING Composer


TIM WYLTON Charles Bishop

ACKNOWLEDGEMENTS

Production

For the following, our thanks and appreciation goes to:

For Eddie Kluza, Sontone Music Ltd
John Milward, Production Manager
Howard Peters, Production Assistant
James Weston, Secretarial Manager
Karen Smith, Assistant Archivist
Anne Kent, Production Secretary

For Memorial Films Ltd
Executive Coordinator
David Barrio, Production Assistant
Andrew Greer

Royal Shakespeare Company

Artistic Director and Chief Executive
Dr. Peter Hall

Executive Director
Tim Eiseman

Resident Director
Peter Hall

Public Relations
Gwen McMillan

Finance Director
William Llywelyn

Human Resources
Peter Hall

Create and manage the design for Princess on Parade
John Kiddie

Costume Designer
Ruth Rader

Scenic Designer
John Kiddie

Additional lighting, stage and sound equipment for the Piscadilly Theatre supplied by Limelite Hire (086 058 3533)

For Piscadilly Theatre Limited

General Manager
IAN G. ALBERT

Executive Director
PAUL DAVIES

Chief Executive
ANDREW TAYLOR

Marketing Director
ERIC HANBURY


Box Office Manager
Kevan Chaplin

Analyzed by
INTELLIGEN

For Box Office

Monday to Saturday
From 10.00 am
Telephone 01-837 4000

Catering Department

General Manager
Ray Johnson

For your convenience: tea and coffee are available in the EAMAR,憋心系统.

There are also self-service refreshment facilities at Lower level.

The management reserves the right to refuse admission, and to alter this programme, and to make any alterations in the cast which they think necessary in the interests of the audience or without unreasonable notice.

A retired RSC pageant (shown at the Old Vic) today (shown at the Old Vic) 1/20/86, RSC, Yefr (shown at the Old Vic) 3/55/86, Children’s (shown at the Old Vic, RSC, loop (shown at the Old Vic) 91. £2.70, Other RSC pageant (shown at the Old Vic) £1.95.

In accordance with licensing requirements

1. The public bar leaves at the end of the performance by all exit doors and each doors must be shut at this time.

2. No persons, excepted and installed must be used entirely free from such use or the bar and no such use and installed must be used entirely free from such time.

3. The public bar leaves at end of the performance by all exit doors and each doors must be shut at this time.

4. Smoking is not permitted in the auditorium.

Smoking is not permitted in the auditorium.

Patrons are reminded that it is strictly forbidden to take photographs or use any form of recording apparatus in the theatre.

Additional lighting, stage and sound equipment for the Piscadilly Theatre supplied by Limelite Hire (086 058 3533).

For Piscadilly Theatre Limited

General Manager
IAN G. ALBERT

Executive Director
PAUL DAVIES

Chief Executive
ANDREW TAYLOR

Marketing Director
ERIC HANBURY


Box Office Manager
Kevan Chaplin

Analyzed by
INTELLIGEN

For Box Office

Monday to Saturday
From 10.00 am
Telephone 01-837 4000

Catering Department

General Manager
Ray Johnson

For your convenience: tea and coffee are available in the EAMAR,憋心系统.

There are also self-service refreshment facilities at Lower level.

The management reserves the right to refuse admission, and to alter this programme, and to make any alterations in the cast which they think necessary in the interests of the audience or without unreasonable notice.

A retired RSC pageant (shown at the Old Vic) today (shown at the Old Vic) 1/20/86, RSC, Yefr (shown at the Old Vic) 3/55/86, Children’s (shown at the Old Vic, RSC, loop (shown at the Old Vic) 91. £2.70, Other RSC pageant (shown at the Old Vic) £1.95.

In accordance with licensing requirements

1. The public bar leaves at the end of the performance by all exit doors and each doors must be shut at this time.

2. No persons, excepted and installed must be used entirely free from such use or the bar and no such use and installed must be used entirely free from such time.

3. The public bar leaves at end of the performance by all exit doors and each doors must be shut at this time.

4. Smoking is not permitted in the auditorium.

Smoking is not permitted in the auditorium.

Patrons are reminded that it is strictly forbidden to take photographs or use any form of recording apparatus in the theatre.
THE WINDHAM THEATRES LTD THE PICCADILLY THEATRE LTD

A family business at your service since 1875

If you have

you may PURCHASE theatre tickets by TELEPHONE.

The tickets you order may be kept at the Box Office for your collection
AT ANY TIME or mailed to your home.

Simply phone the Box Office number listed in your newspaper or note
our CREDIT CARD HOTLINE.

01-836 3962 (from 9.30am to 6.30pm Monday to Friday)

ALBERRY
THEATRE

LEONEL BART’S OLIVER! The magical musical.

CRITERION
THEATRE

ELSIE PHILLIPS, WANDA VENTHAM, DEREK WARING, LINDA
HAYDEN, ANGELA SCOUAR, JULIAN PELLiOWES, in SEXTET
by MICHAEL PERTWEE.

PICCADILLY
THEATRE

The award winning RSC production Privates on Parade. By
PETER NICHOLS

WYNDHAM’S
THEATRE

ONCE A CATHOLIC by MARY O’MALLEY From THE ROYAL
COURT THEATRE.

Our Box Offices are open Monday to Saturday from 10am until 15 minutes 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 babysitter lets you down, simply return the seats not
later than the morning on the day of the performance to exchange your tickets for another
day or, if appropriate, we may arrange a refund—we will still try to help at even shorter
notice.

For disabled persons in wheelchairs we can usually make special arrangements—our
Box Office staff will gladly advise.

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 3962 or write for details to: The Party Organiser, Albry Theatre, St Martin’s
Lane, London WC2.

CIRCLE LUNCH BAR AT THE ALBERRY

Pub prices (drinks only 20p) and enjoyable food.

Open Monday to Friday (except Public Holidays) midday to 3.00pm.

Meet your friends at the theatre – enter through the foyer.

Where to eat after the play.

With no drama.

No worries about being late for last orders.
No problems about parking.
No hysterics because your wife only wants an
omelette.
And a truly delicious menu from which to choose
your three-course meal.
A pipe-dream?
No; The Coffee House at the Isetz Continental
Hotel, Hyde Park Corner. We’re just a few minutes
from this theatre; we have an underground car park
and we’re open till midnight on weekdays, 2a.m. on
Saturdays and Sundays.
Why not come along tonight?

THE COFFEE HOUSE
HOTEL INTER•CONTINENTAL
ONE HAMILTON PLACE, HYDE PARK CORNER, LONDON TELEPHONE 409 3331
PRICES RISING...
YOUR THEATRE GOING CAN BE MUCH CHEAPER...

WE OFFER REDUCED PRICES FOR A WIDE SELECTION OF WEST END SHOWS

Plays, Musicals, Opera and Ballet.
We usually offer some fifty shows each year at an average saving of £1 on each ticket purchased and of course there are no booking fees.

YOUR OWN THEATRE ARTS MAGAZINE which includes current reduced price offers and theatre news.

WEST END CLUB FACILITIES AT THE ARTS THEATRE CLUB available to members:
these include the bar, restaurant, coffee lounge and the theatre itself.

IN A MONTH SAVE YOUR ANNUAL SUBSCRIPTION.
Ring now for free copy of our magazine and details of membership or complete coupon below.

Application for Membership

(By completing Bankers Order you save the normal entry fee)

Surname (Mr/Mrs/Miss) .............................  First Names .............................

Address ..........................................................  Tel. No. ..................................

Please fill in below Cheque Postal Order for £5.00 (Entry fee of £1 plus first annual subscription) OR completed Standing Order (Entry fee £1 waived).

I agree to abide by the Society's Rules.

Signature ................................................................ Date ..................................

BANKER'S STANDING ORDER

To Messrs ..........................................................

Branch ..........................................................

Please pay to the Midland Bank Ltd of 79 St. Martin's Lane, London, WC2 (Nas. No. SW100075) the sum of £4.50 and continue to make a similar payment annually until cancelled by me.

Signed ................................................................ Date ..................................

Please return completed form to: TAS, Windham's Theatre, Charing Cross Road, London WC2 0DX Tel. 01-836 2871.

A story of turmoil, of courage, of love

A RICHARD RODGERS Production of A FRED ZINNEMANN Film

JANE FONDA - VANESSA REDGRAVE

JULIA

JASON HALL ROSEMARY MAXIMILIAN RODGERS - HOLBROOK - MURPHY SCHOLL

FRED RICHARD ADAM LILLIAN GEORGES ZINNEMANN - ROTH - SARGENT - HELLMAN - DELERUE

NOW ODEON HAYMARKET 930 2778 or 2771
It was as her he directed The Winslow Boy, his stage masterpiece, and later his film version. The Deep Blue Sea and Separate Tables. His finest works and enduring pieces of theatre. All of which show a profound respect for the intelligence and tolerance of his middle-class, middle-\-class, middle-class audience. When she told the grim story of the fall of the schoolmaster in The Browning Version to her heart just as fervently as she later accepted the sexual deviations of the bony military man in Separate Tables.

Whether or not she could have coped with his original intentions of making this latter man seem so hero in the depths of a cinema is debatable. Anyway, she dealt with and opted for the legacy of what he so abruptly refused to tell you.

In view of the fact that Miss and Mrs perhaps was a mere. Certainly when Aunt Edna could no longer be relied upon to fill the stalls of London theatres, his writing faltered. Yet he persevered. He turned to films, and even with the coast of the long and painful illness which now, sadly, has claimed him, continued to write.

With his time divided painfully and uncomplainingly between a hospital bed, a suite at Claridges and his home in Bermondsey, Sir Terence wrote his last play, Joanna Gables. It triumphantly reaffirmed his lifelong defense of all human frailty and his unique understanding of the paradox which overwhelms his fellow creatures.

Jack Tinker in the Drama Critic for the Daily Mail

"THE HIT OF THE SEASON"—E. Std

Arts Theatre
(Leicester Square Tube)
836-3334/3132

TOM STOPPARD'S
DIRTY LINEN
& NEW-FOUND-LAND

"THE HAPPIEST 85 MINUTES IN THE WEST END"—E. News