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Editor
MARTIN TICKNER

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have been notified and have re-
ceived their prizes. The baby was,
of course, Deborah Kerr.

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LOOK AROUND

A new venture just launched by the Arts Council is The Arts Council Shop at 28 Sackville Street, London W1. Everything being sold in the shop is directly related to the work of the Council and the shop will serve as a window for many of the Arts Council's activities.

Included among the items for sale are a selection of records. The production of the records has been subsidised under a scheme jointly sponsored with the British Council and recordings are of modern British composers. The shop also sells the Poetry Book Society's four choices of the year and over four hundred postcards. The postcards show works of art featured in many of the subsidised exhibitions.

Also obtainable are catalogues and posters from current and past exhibitions together with a number of books on theatres.

Sackville Street is in the heart of London, in between Piccadilly and Regent Street, and The Arts Council Shop opens daily from Monday to Friday from 10 am until 6 pm.

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JIM DALE
MILICENT MARTIN
JOAN HICKSON · MARTI WEBB
ELEANOR BRON

THE CARD
THE NEW MUSICAL

BOOK by KEITH WATERHOUSE & WILLIS HALL
Music and Lyrics by TONY HATCH & JACQUE TRENTE
Directed by VAL MAY
Musical staging & choreography by GILLIAN LYNNE
Scenic design by MALCOLM PRICE
Lighting by ROB HOLLER

First performance at this Theatre, Tuesday 24th July 1973
JIM DALE

Jim Dale is now recognised as one of the most accomplished all-round actors in the country. Starting his stage career as a stand-up comedian, he has been in turn singer, compere, disc jockey and composer. He joined the National Theatre where, over four years, he appeared in a variety of roles including Costard the clown in Love's Labour's Lost and Launcelot Gobbo in The Merchant of Venice. He played opposite Anthony Hopkins in the surrealist play The Architect and the Emperor of Assyria. He also appeared at the Young Vic in Molière's Tales of Scapin and as Petruchio in The Taming of the Shrew. He won an Academy Award for the music he wrote for the film Georfd Girl and has himself recently appeared in films. One was The National Health directed by Jack Gold. His latest appearance is in Adolf Hitler, My Part in His Downfall.

MILICENT MARTIN

Millicent Martin first made her name in this country through television. After being offered the only female role in That Was The Week That Was with David Frost, she had her own BBC show Mainly Millicent. She was the first woman to win the Guild of Television Producers and Directors Award for the best light entertainment artist of the year. She has played in cabaret at the Savoy Hotel, has made appearances at the London Palladium, at the Chichester Festival Theatre and has been in numerous radio and television shows. Her last stage appearance was in Puss in Boots, the recent Christmas pantomime at the Alexandra Theatre, Birmingham.
ELEANOR BRON
Is known for many TV appearances, and especially the successful series Where Was Spring which she wrote and performed with John Fortune. Her film credits include Help, Alfie, Two for the Road, Bedazzled, A Touch of Love, Woman in Love and The National Health. On stage she has played a variety of roles, including Hedda Gabler, Jean Brodie and Madame Dubonnet in The Boy Friend.
She has just completed a song-cycle for two sopranos, which has been set by John Dankworth, and she is currently writing a novel about the Theatre.

JOAN HICKSON
Joan Hickson who trained at RADA has played many roles on the London stage, the two most recent being as Grace in A Day in the Death of Joe Egg and as Amy in the film version of Joe Egg. She is most well known to a wide audience for her TV roles. These have included parts in The Possessed and Whatever Happened to the Likely Lads for BBC TV, The Old Dears and Father Dear Father for Thames TV and After Loch Lomond and Upper Crust for London Weekend TV.

MARTI WEBB
Marti Webb made her West End debut with Anthony Newley in Stop the World I Want to Get Off. This led to the role of Anne, the cockney girl, in Half a Sixpence playing opposite Tommy Steele. She then played the part of Nancy in the first National Tour of Oliver. After the tour Marti was invited to play Nancy again when Oliver re-opened in the West End at the Piccadilly Theatre. For the past 18 months she has been a member of the original cast of Godspell at Wyndham’s Theatre and only left the Company to create her present part as Nellie Coterill.

JOHN SAVIDENT
John Savident entered the theatre at the age of 24 and some ten years later finds himself playing roles twice his age. Film appearances include Clockwork Orange, Waterloo and The Battle of Britain. He starred as Forrester in the ATV spy series Tightrope and last appeared with the Bristol Old Vic as John Tarleton in Misalliance. In his leisure hours John Savident is a Leader Trainer with the Scout Association and searches for theatrical memorabilia to add to a collection which he started when playing in the National Theatre.

MICHAEL MALNICK
Michael Malnick has had a large number of West End appearances including parts in the original productions of Anastasia, The Waltz of the Toreadors, Hotel Paradise, and Jeeves and Wooster. He was last with the Company ten years ago in three productions at the Little Theatre: The Pavilion of Miss Karen, Semi-Detached and Dial M for Murder. He was with Spike Milligan in Oo6 and has recently directed both in London for the Westminster Theatre and in Dundee. His most recent stage appearance was in The Rose and the Ring last Christmas at the Greenwich Theatre.
**Music & Lyrics by**
**TONY HATCH & JACKIE TRENT**

**Directed by**
**VAL MAY**

**Production Designed by**
**MALCOLM PRIDE**

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**Cast**

<table>
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<th>Role</th>
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<tr>
<td>Denny Machin</td>
<td>JIM DALE</td>
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<tr>
<td>Mrs. Machin</td>
<td>JOAN HICKSON</td>
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<tr>
<td>Mr. Duncaif</td>
<td>JOHN SAVIDENT</td>
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<td>Herbert Calvert</td>
<td>MICHAEL MALNICK</td>
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<tr>
<td>Vicar</td>
<td>PETER DURKIN</td>
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<tr>
<td>Young Denny</td>
<td>MICHELE SCOTT</td>
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<tr>
<td>Schoolmaster</td>
<td>JOHN ASQUITH</td>
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<tr>
<td>Headmaster</td>
<td>JOHN J. MOORE</td>
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<td>Nellie Cotterill</td>
<td>MARTI WEBB</td>
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<td>Parloe</td>
<td>ALAN NORBURN</td>
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<td>The Countess of Chell</td>
<td>ELEANOR BRON</td>
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<td>Ruth Earp</td>
<td>MILICENT MARTIN</td>
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<td>Mr. Shillitoe</td>
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<td>Flunkey</td>
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<td>Fearns</td>
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<td>Miss Davis</td>
<td>LIZ MOSCROP</td>
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<td>Miss Nash</td>
<td>GERALDINE LONG</td>
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<td>Miss Tomkins</td>
<td>KARIN GAENG</td>
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<td>Miss Dixon</td>
<td>LIZ BAGLEY</td>
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<td>Miss Carter</td>
<td>KAY ZIMMERMANN</td>
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<td>Miss Jones</td>
<td>JUDY HUNT</td>
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<td>Miss Price</td>
<td>FRANCESCA LUCY</td>
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<td>Mrs. Codleyn</td>
<td>ELISABETH WADE</td>
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<td>Mrs. Brett</td>
<td>LIZ MOSCROP</td>
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<tr>
<td>Harbourmaster</td>
<td>JOHN J. MOORE</td>
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<td>Assistant Harbourmaster</td>
<td>JONATHAN COURAGE</td>
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<td>The Boatmen</td>
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<td>Mr. Blundell</td>
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<td>Woman in Thrift Club</td>
<td>BETH BOYD</td>
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<td>Henri</td>
<td>KEITH GALLOWAY</td>
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<td>Bigginshaw</td>
<td>CHRISTOPHER BEECHING</td>
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<td>Busby</td>
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<td>Miss Watkins</td>
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<td>Truelove</td>
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<td>Peabody</td>
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<td>ALBIN PAHERNICK</td>
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<td>Mrs. Crosby-Cooper</td>
<td>ELISABETH WADE</td>
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<tr>
<td>Mayor</td>
<td>JOHN J. MOORE</td>
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**The Card**

From the Novel by ARNOLD BENNETT

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**Scene 1.**
1. Hallelujah

**Scene 2.**
2. Nine Times

**Scene 3.**
3. Laad

**Scene 4.**
4. Universal

**Scene 5.**
5. Nobody

**Scene 6.**
6. Movin

**Scene 7.**
7. Come

**Scene 8.**
8. That's

**Scene 9.**
9. The Character

**Scene 10.**
10. Opposite

**Scene 11.**
11. I Could

**Scene 12.**
12. Nothing

**Scene 13.**
13. The Right

**Scene 14.**
14. Nobody

**Scene 15.**
15. Finale
THE CARD

Book by KEITH WATERHOUSE & WILLIS HALL

Musical Numbers Staged & Choreographed by GILLIAN LYNNE

Lighting by MICHAEL NORTHERN

JODY HALL
JEFFERY TAYLOR
BETH BOYD
JOHN J. MOORE
YVONNE SOMMELING
GLENYS GROVES
MICHELE SCOTT
ROGER FARRANT
JOHN ASQUITH

Joe Callear
Mr. Cotterill
Mrs. Cotterill
Sir Magnus Cope
Townspeople
and Holidaymakers

ACT 1
Scene 1. Prologue: Bursley Town Hall
Scene 2. Duncalf’s Office
Scene 3. The Dancing Academy
Scene 4. The Tailor’s
Scene 5. The Machin Kitchen
Scene 6. The Ball
Scene 7. Duncalf’s Office
Scene 8. The Streets of Bursley
Scene 9. The Dancing Academy
Scene 10. The Machin Kitchen
Scene 11. Llandudno

ACT 2
Scene 1. The Universal Thrift Club
Scene 2. Chell Hall
Scene 3. The Town Hall Square
Scene 4. The Machin Kitchen
Scene 5. The Town Hall Square
Scene 6. The Five Towns Hotel
Scene 7. Liverpool Docks
Scene 8. Finale

One interval of fifteen minutes

MUSICAL NUMBERS

ACT 1
1. Hallelujah! The Company
2. Nine Till Five Denny and the Company
3. Lead Me Ruth
4. Universal White Kid Gloves Duncalf, Ruth and the Company
5. Nobody Thought Of It Denny and the Company
6. Moving On Ruth
7. Come Along And Join Us Denny and the Company

ACT 2
8. That’s The Way The Money Grows Denny, Nellie and Parsloe
9. The Card The Company
10. Opposite Your Smile Denny and Nellie
11. I Could Be The One Nellie
12. Nothing Succeeds Like Success Ruth, Denny and the Company
13. The Right Man The Company
14. Nobody Thought of it (Reprise) Denny and Nellie
15. Finale The Company
ALAN NORBURN

Alan Norburn was a professional singer for five years before going to RADAR where he won the Bosom prize. He worked for two seasons with the Birmingham Repertory Company before creating the part of Parsloe. This is his first West End appearance.

TONY HATCH and JACKIE TRENT

Jackie was born in Newcastle-under-Lyme and began her career in cabaret. Tony was born in France, Middlesex, and became a record producer before writing and producing Petula Clark’s No. 1 hit “Downtown”. In 1965, Jackie and Tony wrote “Where Are You Now?” which was recorded by Jackie and reached No. 1 in the chart. Tony continued writing such successful singles as “I Know a Place”, “Call Me” and “My Love” before teaming up permanently with Jackie. Together they wrote many hits including “I Couldn’t Live Without Your Love”, “Don’t Sleep in the Subway” and “Who Am I?”. They married in 1967 and recorded “The Two of Us” and carried on to write “Colour My World”, “The Other Man’s Grass” and “Joanna”. In 1968 they appeared in their own television special for Yorkshire Television Mr. and Mrs. Muddle, and Jackie appeared in the television series Vendetta. In 1969 they appeared with Max Bygraves at the London Palladium and in 1970 Jackie appeared in the title role of the musical Nell which Tony produced and orchestrated. Tony’s first film score was written in 1976 for Travels With My Aunt. They have made three successful tours of Australia as well as numerous cabaret appearances throughout England.

KEITH WATERHOUSE and WILLIS HALL

Keith Waterhouse and Willis Hall were both born in Leeds. Willis Hall began his career writing for radio and television and Keith Waterhouse became a columnist at the Daily Mirror, he has recently won an award as The Columnist of the Year. Following Willis Hall’s success with his first West End play The Long and the Short and the Tall, he joined forces with Keith Waterhouse on their first project: the stage version of Waterhouse’s novel Rill of the Year. This was followed by the London production of their stage play The Time of Your Life which, in London, won four Olivier Awards including Best New Play. Their other credits include Happy Days, Where’s My Father?, Billy Liar and Look Up Your Daughters. They have also contributed to the television shows Jean and Willy’s-Next-Door. Their later plays include The House of Corinna and The Newcomer. Their most recent production, The Gift of The Gods, was staged at the Fortune Theatre. The adaptation of Eduardo de Filippo’s play Sunday, Sunday and Monday is scheduled for production at the National Theatre in October and will be directed by Franco Zeffirelli. They are currently scripting a thirteen-part series for television of Billy Liar.

VAL MAY

Val May has been Director of the Bristol Old Vic School since 1961. She studied at the London Old Vic School under Michell St. Denis, George Devine and Glen Byam Shaw, and then directed productions in various repertory companies. In 1967, she was appointed Director of Productions at the Nottingham Playhouse. While at Nottingham she was invited to direct Shakespeare’s Richard II at the Bristol Old Vic, a production which was highly praised. Since Val May took over at Bristol, the company has expanded into three theatres and has recently completed a million-pound renovation scheme. Twelve of his Bristol Old Vic productions have been transferred to London, notably Who’s Afraid of Virginia Wool?, Macbeth, A Severed Head, and The Magic Fish. Her most recent productions include The Queen of Spades, a production of The Tempest and The Taming of the Shrew.

GILLIAN LYNNE

Gillian Lynne’s career is remarkable for its range of achievements in many fields. She began as a dancer and was a leading soloist with Sadler’s Wells Ballet. She launched her own modern dance company “Collages” for the 1963 Edinburgh Festival which resulted in her being signed on by David Merrick to stage The Rink of the London Palladium. She has a film debut as Choreographer on Cliff Richard’s Wonderful Life and other film credits include The Man With the Golden Arm with Tommy Steele and the pop film 200 Motels. In the theatre, Gillian also choreographed the musicals Pippin, and at Covent Garden, The Threepenny and The Threepenny. She has also choreographed the musicals The Threepenny and The Rink of the Dole. She has won extensive television and provincial, dance and choreographed the book-long spectaculars The Magic of the Musicals, and The Threepenny. She directed the recent revival of Noel Coward’s Tonight at 8.30, starring Millicent Martin, which transferred from The Hippodrome Theatre in The Fortune Theatre, and also Lilywhite Lies at the New Theatre in Cardiff. She has also directed the film Nell of the Dole in Italy starring Sophia Loren. On her return to this country she directed Liberty Ranch at the Greenwich Theatre and Once Upon A Time at the Duke of York.
MALCOLM PRIDE

Has designed the sets and costumes for many productions including Orpheus in the Underworld and La Vie Parisienne for Sadler's Wells; Troilus and Cressida and Twelfth Night (with Sir Laurence Olivier) for the Royal Shakespeare Company; The Chorus at Chichester in 1962 and the Old Vic's last production in 1962 Measure for Measure. His designs have also been seen in many West End productions, among them Two Stars for Comfort, The Father, Robert and Elizabeth, On the Level, Two Cities, costumes for Amphitryon at the New National Theatre in 1971, Catch My Soul and Charley's Aunt at the Apollo in 1972. His television credits include costume for Diana Edith Evans in Hey Fever and Time Remembered and Cliff Sings Scots.

MICHAEL NORTHEN

Has over 200 productions to his credit—these include opera both at Covent Garden, Glyndebourne, and abroad. He has also directed productions for the Royal Ballet at the Royal Shakespeare Theatre, Stratford-upon-Avon. Among the many big musicals he has directed are Cinderella, Aladdin at the London Coliseum, and all the spectacular Danny La Rue productions. Current West End shows he has directed include The Good Old Bad Old Days, Mouseshop and The Meeting Game. His hobbies include showing and breeding donkeys.

Assistant to the Director DAVID HORLOCK, Assistant to the Choreographer ROY JONES, Assistant to Lighting Designer JEREMY GODDEN. Assistants to the Designer VAUGHAN EDWARDS and CHARLOTTE HOLDICH.

ARNO LD BENNETT

Arnold Bennett's diary for Friday, 9th January 1909 records: 'I wrote the first chapter of a humorous novel (5,200 words) on Sunday and Monday. Spent Tuesday and Wednesday in bed with a consequent migraine.'

Just over a fortnight later he reports that he has finished the first third of Denny the Audacious (as the novel was then known—and as it is still known to its American audience)—'And ideas still coming freely!'

At 11 a.m. on Tuesday 2nd March, eight weeks after Arnold Bennett had written 'An extraordinary man was born . . . ' on his opening page, The Card was finished. The craftsman's verdict on his own craftsmanship was: 'Well-invented, and done up to the knocker.'

J. B. Priestley has called The Card 'the epic of the cocksure' and indeed it is. Edward Henry Machin, alias Denny, alias the Card, is audacious, inventive and shrewd—an original.

How true to life is this larger-than-life character of Arnold Bennett's beloved Five Towns? He was, as a matter of fact, loosely based on a real Five Towns personality—Harold Keates Hales, one-time Member of Parliament for Hanley and an old school-fellow of Bennett's at Burslem Endowed School.

Denny's restless energy is reflected in his creator's output. In the same year that he wrote The Card, Bennett also wrote another novel, a three-act comedy, the scenario for a play, seven short stories, and over seventy articles—'Total 312,000 words. Much less than the year before.' Bennett often toyed with the idea of making a play of The Card. He was urged on by, among others, the distinguished theatrical producer Gilbert Miller, who 'guaranteed me as many lightning changes of scene as I might demand'. There is no evidence that Mr. Miller also offered him music and dancing; but it is possible that Arnold Bennett—had he had time to attend it between finishing one novel and starting another—might have approved of the present offering.

Keith Waterhouse and Willis Hall
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The Management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause.

The use of cameras and tape-recorders in the auditorium is strictly prohibited.

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 intersecting the seating, or to sit in any of the other gangways. If standing permitted in the gangways at the sides and rear of the seating, it shall be limited to the number indicated in the notices exhibited in those positions.

2. The Safety Curtain must be lowered and raised in the presence of each audience.

No smoking in the auditorium.
EROS—
STATUE OF
LOVE

BY
MICHAEL NORTON

Eros is the god of love. It is also the popular name for the sculpture in Piccadilly Circus of an aluminium cupid set on a large and intricate bronze base erected in memory of the philanthropist, Anthony Ashley Cooper, 7th Earl of Shaftesbury, who died on 1 October 1885. Four weeks after the Earl’s death the Shaftesbury Memorial Committee decided that two statues should be erected in his memory. One “in bronze, the pedestal of which should record his relief Lord Shaftesbury’s principal labours, should be erected on a conspicuous site in one of the most frequented public thoroughfares in London”. The second was to be in marble and placed in Westminster Abbey; the committee also resolved to establish a national convalescent home bearing Lord Shaftesbury’s name, for poor children. In January 1886 the Metropolitan Board of Works offered a site in Cambridge Circus for the erection of this statue, at the intersection of two streets it had just built and three weeks later it decided to name one of these streets Shaftesbury Avenue; the other it called Charter Cross Road. The Memorial Committee thanked the Board but “were of the opinion that a site at the Piccadilly end of the new street would be preferable”. In the same year the commission for the bronze sculpture was given to Alfred Gilbert, a 32-year-old sculptor. He decided not to undertake a statue of the philanthropist, but to build “something that will symbolise his life’s work”. Gilbert also preferred the Piccadilly Circus site which he described as “a distorted iso-

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chromatic triangle, square to nothing of its surroundings—an impossible site, in short, upon which to place any outcome of the human brain, except possibly an underground lavatory!” It was only four years later that permission to build the memorial in Piccadilly Circus was finally given. The London County Council, which had taken over from the Metropolitan Board of Works, agreed that the site could be used as an ornamental fountain so constructed as to avoid splashing or carrying spray by the wind, and after visiting the sculptor the Council felt his model would fulfill this condition. As for artistic merit, they were not so sure, and could not reach a definite decision; so a result permission was only given on the basis that if the sculpture proved unsuitable it should be removed elsewhere.

Many difficulties ensued. The Council wished to restrict the size of the base and there were many arguments and misunderstandings; the Memorial Committee ran out of money and the Council had to pay for laying the foundations of the memorial and connecting the water; the sculptor was even left, his commission being for £2,000 but the final sum paid to him was only £1,000. However, by the summer of 1893, the sculpture was at last ready to be unveiled. A large tent was erected nearby and a distinguished company assembled, although Gilbert was conspicuous by his absence. The Duke of Westminster unveiled the fountain whilst the Duchess set the fountain in motion, and amid cheers drank the first cup of water from them.

The opening was the start of a new series of disasters. The drinking cups were the first victims; supplied for the convenience of the thirsty pedestrians, six of the eight cups were destroyed maliciously within twenty-four hours. The fountain jets were described as “feebly spurt[s] ut ludicrous and contemptible as anything to be found in Trafalgar Square or elsewhere”. Worst of all every breath of wind drenched the drinkers and sprinkled passersby; the flower girls around it had to hold up umbrellas and the fountain was described as “a dripping, steaming mess”. Hooliganism soon broke out and a gang of boys were seen chasing one another round the steps, stopping only to fill their mouths with water from the lower basin to eject it over their fellows, with others daubing the newly erected stonework with mud. Additionally the design came in for severe criticism, one detractor stating that it was the ugliest monument that can be found in any capital of Europe and that the proper place for the nude human figure was over the entrance to the Oxford Street Music Hall.

Today attitudes towards Eros have changed. No longer insulted, defeated, vilified, it is now enshrined as a national emblem. On New Year’s Eve in 1931, four days after it had been re-erected after the destruction of the underground station, a man climbed the statue and damaged the bow. This was the first occasion, but unfortunately not the last, on which the memorial, which had previously suffered so much from its detractors, was damaged by its admirers. The sculpture was removed during the 1939 war and received a tumultuous homecoming in 1947. The shape of the traffic island has changed several times to suit the prevailing traffic conditions, but Eros to many remains the heart of London, the place to visit first in London, and a gathering place for thousands on Cup Final Night or New Year’s Eve.

Now in 1973, Eros is once again in the centre of controversy. Plans for redeveloping Piccadilly Circus have met with almost universal public outcry and its future is uncertain. Will it be dominated by large modern buildings or isolated by enlarged roads and increased traffic whilst pedestrians are forced to cross the Circus underground, or will it remain a living centre of London, a gathering place for the young, for visitors from abroad, with its bright lights, its excitement and its perpetual motion?
Equipment is supplied to the following musical productions:

GODSPELL
Wyndham's Theatre & Provincial Tour

THE GOOD OLD BAD OLD DAYS
Prince of Wales Theatre

GYPSY
Piccadilly Theatre

NO, NO, NANETTE
Theatre Royal, Drury Lane

OH! CALCUTTA!
Royalty Theatre

TWO GENTLEMEN OF VERONA
Phoenix Theatre

and plays:

THE BANANA BOX
Apollo Theatre

CROWN MATRIMONIAL
Theatre Royal, Haymarket

HABEAS CORPUS
Lyric Theatre

NO SEX, PLEASE—WE’RE BRITISH
Strand Theatre

THE PHILANTHROPIST
May Fair Theatre

PRIVATE LIVES
Globe Theatre

SAVAGES
Comedy Theatre

SAY GOODNIGHT TO GRANDMA
St Martin's Theatre

SIGNS OF THE TIMES
Vaudeville Theatre
DINING OUT

One sunny evening last week we took the road to Kingston, crossed the bridge to Hampton Court for a visit to Bastians, which is beautifully situated between Besshy Park and the Palace. It is furnished like a French chateau with old Brittany armchairs, marble tables and large glass paintings of scenes from Shakespeare. Although there is a special menu for the summer, we chose dishes with which we were familiar: Filet de Sole Bastians, sole in lobster sauce with truffles and rice, with a delicate flavour, Filet Dijon, in a glaze of mustard and caramelised sugar, Colettes de Veau cooked with rosemary and tarragon, spiced Steak Tartare. The choice of desserts had considerably increased. We tried pineapple mousse, peaches filled with crushed amaretto and fresh strawberries. A successful evening, so we booked out next party in the large hunting room on the first floor, which overlooks the garden of the Palace and has a round table of medieval proportions. I will report on this later!

Last year a few friends invited me to the opening of an attractive French country-style restaurant, called La Pomme d'Amour. I was happy to go back one night after the theatre. We started with Coeur de Palmier Pomme d'Amour, which I normally eat with vinaigrette sauce; these were au gratin and delicious! My companion chose Tomate Normande, stuffed with egg, fresh apple, pimientos and mayonnaise. We then had Côtes de Bœuf Sauce Bercy (rib of beef with shallots and white wine sauce) for two people and finished our meal with profiteroles. I will go back to try a few more specialities after this happy experience.

I was very curious to try the new restaurant in Brook Street—Game—recently opened by Mr Chow, as I very much like his new ideas which break away from the more traditional style for Chinese restaurant. It is decorated in white and green which combined create a very enjoyable meal. The service is highly professional with many dishes being prepared at the table.

Bastians
Hampton Court, Middlesex
tel: 01-977 6074
Open for lunch and dinner Mon to Sat, and for lunch on Sun.

La Pomme d'Amour
128 Holland Park Avenue, W11
tel: 01-229 6532
Open for lunch and dinner Mon to Sat.

Mr Chow—Game
30 Brook Street, W1
tel: 01-629 2730
Open for lunch and dinner Mon to Sat.

THEATRELAND QUIZ

(1) What was the opening production at the Phoenix Theatre?

(2) Which Shaftesbury Avenue theatre reopened in 1959 after being damaged extensively during the war?

(3) At which theatre did the 1925 London production of No, No, Nanette play?

You can find the answers to these and many other questions in London's Theatreland, 'a concise pictorial history of theatres in London'.

Send your answers on a postcard to: Theatreland Quiz, Theatreprint Ltd., 5 Langley Street, London WC2. The senders of the first 30 correct answers drawn after 1st August 1973 will receive a complimentary copy of the booklet, London's Theatreland.

Additional copies of London's Theatreland may be obtained from Theatreprint Ltd., at 30p (including postage within the UK).
SHOPPING
with Jane Semple

To travel by bus usually means that whatever the destination, at least the journey will be enjoyable, for a passenger can see so much more of street life than if travelling by car. If you appreciate journeying by bus—and this is something few people leave behind with their childhood—then you will relish the chance of taking a trip on the Burberry vintage bus. This veteran vehicle starts its tour at Trafalgar Square and continues via Piccadilly Circus, Buckingham Palace (this is the first time Buckingham Palace has been included on a scheduled stage carriage bus service) and Whitehall. According to the distance travelled, fares, issued by the conductor in uniform of the period, will range from 5p to 15p. 1930 vintage souvenir tickets will be issued and each passenger will be given a Burberry map of London. There will, of course, be a chance to stop off at the famous Burberry store in the Haymarket which offers one of the best collections of weather-proof clothing in the world.

Just introduced by the House of Dior is a superb new perfume. Diorella joins the range which includes Miss Dior and Diorissimo, and will undoubtedly, like them, become a classic for women of all ages. It has a fresh, light scent which lingers and is in some way reminiscent of Dior’s famous Eau Sauvage which, while ostensibly being introduced for men, immediately became coveted by women. Dior do not themselves anticipate the reverse happening with Diorella although judging from male reaction I have had so far, I think they may well be wrong! Diorella is available in both perfume and eau de toilette from all leading stores and chemists.

Avis Caminez writes
‘La Bussola is a joy!’

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.................................................................
Pauline Tooth in Edinburgh

The sun shone brightly when I alighted in Edinburgh, Princes Street was teeming with life, and I made my way, regretting my tweed suit, to the offices of the International Festival, where another year’s work had gone in preparation for the 27th Edinburgh Festival which will run from 19th August through three hectic weeks until 8th September. I can only highlight here a few major items, for details please consult the address given at the foot of this page.

Aiming to present the ‘best of the arts, by the best performers’ each year, they have always favoured music. At the King’s Theatre there will be an entirely new production of Don Giovanni produced and designed by Peter Ustinov and conducted by Daniel Barenboim; Benjamin Britten’s Death in Venice from the Aldersburgh Festival, and the Hungarian State Opera and Ballet Company presenting three programmes. Seven famous orchestras will perform at the Usher Hall. Drama occupies the Lyceum Theatre, and opens with a production of Shakespeare’s Pericles followed with plays by Chekhov and Congreve. At the Assembly Hall the Scottish morality play The Thrie Estaitis is being revived in a new production. Add to these events; the film festival, which gives special emphasis to independent and student films; exhibitions; late-night attractions and the ever-popular Military Tattoo, and you might imagine that there was already a feast here.

However, next I visited the Royal Mile Centre and John Milligan, who runs the celebrated ‘Fringe’ which this year celebrates its silver jubilee.

The Fringe does not come under the official Festival and welcomes any company or individual performing, at any time of the day or night, at their own expense but with some help in organisation from the Fringe Society. John Milligan already anticipates 80 performing companies, half of which will be presenting British premières and 20 exhibitions.

The International Festival organisers claim it is the “density of the programme” which makes Edinburgh the most comprehensive amongst Europe’s festivals. If there is anybody still unacquainted for in this catalogue of the arts, perhaps they will be attracted to the Empire Theatre where for the first time there is to be a series of Pop concerts. I must hasten to assure any would-be visitor that in association with the City of Edinburgh they have an efficient centre for arranging accommodation, and I personally can vouch that when the sun shines on Edinburgh, it can justly claim over and above the Greek buildings on the Calton Hill and the Doric Columns of the Royal Scottish Academy, to be ‘The Athens of the North’.

27th Edinburgh International Festival

AUGUST 19 to SEPTEMBER 8, 1973

OPERA? THEATRE? RECITALS?
BALLET? EXHIBITIONS? CONCERTS?

—We offer them all!
—We could continue the list of attractions at this year’s Edinburgh International Festival (August 19th – September 8th) but space would then not allow us to invite you to write for programme brochure and tickets to:

Edinburgh International Festival
(Dept. B17), 21 Market Street, Edinburgh EH1 1BW.

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