Survival kit
for the Englishman abroad

Seasoned travellers daren’t venture abroad without FNCCB dollar travellers cheques— the best in the world.

And the safest.

At home, too, Citibank helps its customers survive in today’s urban jungle. Our Bruton Street branch, for instance, has a couple of original ways of speeding up service to get you out faster.

If you want to stay longer, we’ve a comfortable area for you to relax in. There’s a receptionist to point you in the right direction, and plenty of bank officers available to talk over your money.

Looking for good interest on your savings? We give you a better rate than the others. Our attitude to loans is straightforward too: we have specific schemes tailored to specific needs.

Even if all you want to spend is a penny, we can accommodate you.

FIRST NATIONAL CITY BANK

17 Bruton Street, London, W.1. Tel: 01-629 6800
34 Moorgate, London, E.C.2. Tel: 01-628 3211

Incorporated with limited liability in the U.S.A.
Star Steak House

5 minutes from this theatre, an all-star cast of prime steaks (English beef—American size), chicken, segmont, Dover Sole, Open Noon—Jun, 5.30 pm—11.30 pm, seven days a week. Credit cards welcomed.
11 Soho Square W1 437 8525

THEATRE NIGHTS
The Magazine for Theatre Party Organisers
(mostly, but not only, on stage)
- up to date news about West End shows and their party rates-
- advance news of plays, musicals, films, opera and ballet
For Information or Free Booking Service 14 (01) 245 8040
THEATRE NIGHTS, 33 HENRIETTA ST, W.C.2.

AFTER THE LAST CURTAIN
VISIT

RUGANTINO
SPECIALISTS IN ITALIAN CUISINE

26 Romilly Street
London W1
437 5302

FOR INFORMATION OR FREE BOOKING SERVICE 14 (01) 245 8040
THEATRE NIGHTS, 33 HENRIETTA ST, W.C.2.

FULLY LICENSED NEAR CAR PARK

Discover the best in Italian food at a price you can afford
If being able to see a Play
gives you pleasure,
would you by giving
a donation to

THE PREVENTION
OF
BLINDNESS FUND

enable one who is
threatened with blindness
to enjoy the
blessing of sight.

Donations to:
Mrs. S. Stuart Watson,
Haymarket Theatre,
London, S.W. 1.
AVIS CAMINEZ

On the Town

Escalade is a London department store to remember. In the Brompton Road in Knightsbridge this space-age store has changed the shopping hour patterns for London. For example, on Thursday and Friday nights Escalade reopens from midnight to 2 a.m. for the luxury of midnight shopping. In addition the store is open daily from 10 a.m. to 8 p.m. (Fridays - 10 a.m. to 9 p.m.).

The Long Island restaurant at Escalade is named after New York's famous Long Island Railroad Expressway. One of the best American-style hamburgers this side of Long Island to be found there.

Alan McAfee, a name known to Americans and Londoners alike for their fine footwear for men, have opened a Knightsbridge shop at No. 73 opposite the Hyde Park Hotel. Alan McAfee, have been making shoes since the turn of the century, but the Knightsbridge shop is their new show piece.

The other day I stopped to browse in Alfred Dunhill's shop (a favourite pastime of mine). I saw a lighter I can't seem to put out of my mind - gold studded with diamonds. The excitement and drama of an auction sale at Sotheby's is one of the 'musts' for visitors and Londoners alike. For example, in the month of June, included in their ten auctions a week will be a rare Stradivarius violin - a wine sale - Belter, Theatre, Opera decor and costume designs - Great masterpieces from old masters like Goya, Canaletto, Lauret and Haus Hols - important silver. Sotheby's will be more than glad to tell you the full details about the items and times.

A designer who has combined exciting fashions for men with 'wearability' is Gordon Deighton of Simpson. A top coat of his I was lucky enough to purchase, has brought him many indirect compliments. Carol Austin, the charming French dress designer now makes clothes for some of the best dressed women in the world. The Alwyn Gallery, opposite Claridges, in Brook Street successfully introduced the colourful gouaches of Robert Walls to the art world. His inciting oil paintings have found their way into some of the great homes in England and abroad.

Imogen Hassel and I went to the opening of what is proving to be the latest important newcomer to the London eating-out scene - Nickers, at 62-64 Kensington High Street.

If you can't get backstage to meet the stars, chances are you'll dine with them at the Pastoria

The Pastoria
St. Martins Street, Leicester Square, W.C.2.
The star attraction is the standard of our cooking.
Phone 01-930 8641 for bookings.

ANDREW GRIMA LTD

invites you to see his collection of modern jewellery at 80 Jermyn Street
THE MOUSETRAP
by AGATHA CHRISTIE
Still at the AMBASSADORS THEATRE

19th Breath-Taking Year

"The cleverest murder mystery of the British theatre"
DAILY TELEGRAPH

"Deservedly a classic among murder thrillers"
OBSERVER

"What a wily mistress of criminal ceremonies Agatha Christie is. She is like a perfect hostess serving hemlock at a cocktail party"
EVENING STANDARD

"... let me assure you that the play's mystery is superbly maintained until the very end"
DAILY MAIL

"There is none of this hiding of vital facts in Mrs. Christie... it is this honesty of procedure that puts her so high in the ranks of police novel writers"
SUNDAY TIMES

"Thrilling suspenseful theatre"
SUNDAY CHRONICLE

"Even more thrilling than the plot is the atmosphere of shuddering suspense. No one brews it better than Agatha Christie"
DAILY EXPRESS

"This was first-rate fun, as well as being good theatre"
SUNDAY EXPRESS
RE-ENTER THE WELL-MADE PLAY
by DAVID FAIRWEATHER

As an observer of the theatrical scene for forty years—first as editor and critic, then as press representative—I am fascinated to record the return to fame and popularity of the Well-made Play, which only a few years ago was derided and dismissed by a number of critics, old enough to know better, who wanted to be thought ‘with it’, at all costs.

When John Osborne burst on the scene fourteen years ago with Look Back in Anger, the impact was considerable. Unfortunately he was followed by quite a few imitators who possessed little of his brilliance and insight and who concentrated on what came to be known as the kitchen sink school of thought. These would-be playwrights obviously hadn’t done their homework and imagined dialogue to be the be-all and end-all of their craft. Where are they now, those Royal Courtiers, who lives beneath their spell?, as the old song had it. All the same, for quite a long period in the early sixties, playgoers on the lookout for a solid play, with a beginning, middle and ending, had a very tough time of it. Only the wise and witty comedies of Hugh and Margaret Williams survived the deluge.

To add to the confusion of playgoers, there arrived the Theatre of Cruelty (to audiences?), the Theatre of the Absurd (and how), The Happening, and a few more eccentricities. The Theatre of Participation (Come Together) went even further, and audiences could expect physical violence as part of their innocent involvement.

Now, with the original avant garde movement sadly out of date the Well-made Play is with us once more, in an ever increasing stream. There are, of course, still exceptions. Sex-starved gentlemen may flock to the public performances of Oh! Calcutta! although it might be thought that forty and fifty bob is a little excessive for what can be observed for nothing at the average art gallery. I doubt if this new nude vogue will last. Already it is a case of ‘déjà vu’. But the fact remains, and I for one rejoice in it, that the outstanding hits of the year are plays for everybody, plays with the invaluable asset of a good story well told, plays that revolve nobody while still containing plenty of challenging ideas, and above all, plays with superlatively actable roles, in which actors can stretch themselves instead of sitting around in far from pregnant silences or uttering vague monosyllables.

Consider the 1970 list. Sleuth, Vivat! Vivat Regina!, A Requiem to the Nation, The Winslow Boy, Conduct Unbecoming, Abelard and Heloise, The Jockey Club Stakes, How the Other Half Loves, and of course the marathon runners, The Secretary Bird, There’s a Girl in My Soup, and that phenomenon, The Mousetrap, which nobody I’ve ever met admits to having seen, but is now in its nineteenth incredible year, or whatever. All these plays are completely different, but all have one thing in common. Entertainment value. A dirty word to some, I am well aware, but a delight to the majority.

continued on last coloured page
THEATREPRINT Editorial / Who's Who

Editorial Consultant,
Theatreprint Ltd.,
51, Shaftesbury Avenue,

Practically all West End theatre programmes now contain a four-page Theatreprint editorial section. In these sections, which differ from theatre to theatre, there is a main article by a notable writer, together with general matter and also a monthly crossword puzzle especially compiled for theatregoers. In addition we hope readers will use this page to air views and comments on the theatre. Letters for possible inclusion should be sent to the address heading this page and we would retain the right to publish or not and also to edit letters where necessary.

WHO'S WHO?

Below is an extract from the early career of a well-known theatrical personality taken from 'Who's Who in the Theatre', published by Pitman. Can you guess who it is? The answer is given at the foot of the page.

At the Empire, New York, December 1925, played Sarah Hurst in 'Easy Virtue' and played the same part at the Duke of York's, London, June 1926; appeared at the Playhouse, New York, January 1927, as Meta in 'The Road to Rome', and continued in this 1927-8; at the Majestic, November 1928, played Vermilia in 'The Jealous Moon'; Forrest, April 1929, Nita in 'Paolo and Francesca'; Booth, October 1929, Nora Gerrish in 'Jenny'; Maxine Elliot, October 1930, Olivia in 'Twelfth Night'; November 1930, Sonia Tippet in 'Art and Mrs. Bottle'; Empire, February 1931, Arabel Moulton Barrett in 'The Barretts of Wimpole Street'; Selwyn, January 1932, Chrysotemis in 'Electra' of Sophocles; Belasco, December 1932, Emilia in 'Lucrece'; in August 1933, toured as Mary Howard in 'When Ladies Meet'; on returning to London, appeared at the Phoenix Theatre, November 1933, as Celia in 'As You Like It'; Ambassadors', January 1934, Julia Melville in 'The Rivals'; Wyndham's, October 1934, Lady Farrington in 'Sweet Aloes'; again visited America, and at San Francisco, played in 'The Shining Hour', and at the Martin Beck Theatre, New York, February 1935, played Arabel in a revival of 'The Barretts of Wimpole Street'; on returning to London, resumed her part in 'Sweet Aloes'.

Answer: Joyce Carey
H. M. TENNENT LTD.
by arrangement with
ARTHUR CANTOR
present

NORMAN RODWAY
MOIRA REDMOND
and
GODFREY QUIGLEY
in
THE PATRICK PEARSE MOTEL
A FARCE
by HUGH LEONARD

MAY CLUSKEY
DERRY POWER PATRICK LAFFAN
ROSEMARY MARTIN

Directed by JAMES GROUT
Designed by PATRICK MURRAY  Lighting by JOE DAVIS

Opening performance at this Theatre Thursday 17th June 1971
NORMAN RODWAY

Norman Rodway has wanted to be an actor since, as an eleven-year-old, he saw Agatha Christie’s "Ten Little Niggers" and longed to play the murderer. Born in Dublin and a graduate of Trinity College, he was a schoolmaster at Dublin High School, teaching Greek and Latin, before he made his professional appearance as an actor at the Cork Opera House. He was a founder member of the Dublin Globe Theatre and worked with the company from 1954-59. For the next four years he was with Gemini Productions in Dublin, and then came "Stephen D", Hugh Leonard's play which transferred to the St. Martin's Theatre and established him as a leading actor in this country. Subsequent appearances include "The Poker Session", also by Hugh Leonard, at the Globe and a season at the Nottingham Playhouse. An Associate Artist of the Royal Shakespeare Company since 1986, working both in London and at Stratford-upon-Avon, his most noted roles have included 'Thersites' in "Troilus and Cressida", 'Marcanio' in "Romeo and Juliet", 'Spurio' in "The Revenger's Tragedy", 'Hotsair' in "Henry IV", Part I, 'Edmund' in "King Lear", 'the Bastard' in "King John", 'Feste' in "Twelfth Night" and 'Richard III', his favourite part. In Dublin he has played in everything from Philip King to Pinter, Tennessee Williams and Osborne. Among his films are "Four in the Morning", "Chimes at Midnight", directed by Orson Welles, and "I'll Never Forget What's His Name". His most recent television appearance was made in Alan Plater's trilogy "To See How It Is".
MOIRA REDMOND

Moira Redmond's career has ranged from pantomime to Shakespeare and Greek tragedy. Her grandparents, parents and brother have all been on the stage, and she herself originally trained as a singer. After understudying Vivien Leigh in "Titus Andronicus" for the Royal Shakespeare Company she made her first West End appearance in Agatha Christie's "Verdict" at the Strand Theatre and has rarely stopped working since then. In repertory her roles have included "Natalia Petrowna" in "A Month in the Country" and "Ann Whitfield" in "Man and Superman" at the Nottingham Playhouse, and "Lady Macbeth" in "Macbeth" at the Flora Robson Playhouse, Newcastle. In the 1965 Edinburgh Festival she was seen as "Helen" in "The Trojan Women" and as "Hermione" in "The Winter's Tale". This production afterwards played a season at the Cambridge Theatre, and at the Venice Festival. Other London appearances have been made in Giles Cooper's "The Happy Family", "Trifles and Tomfooleries", three one-act plays by Bernard Shaw at the Mermaid Theatre, "Horizontal Hold" at the Comedy, "Early Morning" by Edward Bond at the Royal Court Theatre and "Flint" by David Mercer at the Criterion. Among her films are "Doctor in Love", "Nightmare", "Jigsaw" and "Shot in the Dark", and on television she has been seen as "Orintha" in Shaw's "The Applecart" and in "The Late Edwina Black", "A Tail Stilvertone Lancer" and "The First Churchills".
THE
PATRICK PEARSE
MOTEL

by HUGH LEONARD

Cast in order of appearance:

Dermod Gibbon . . . . . . . . . . . . . . . . . . PATRICK LAFFAN
Grainne Gibbon . . . . . . . . . . . . . . . . . . MOIRA REDMOND
Fintan Kinnore . . . . . . . . . . . . . . . . . . GODFREY QUIGLEY
Niamh Kinnore . . . . . . . . . . . . . . . . . . MAY CLUSKEY
James Usheen . . . . . . . . . . . . . . . . . . NORMAN RODWAY
Miss Manning . . . . . . . . . . . . . . . . . . ROSEMARY MARTIN
Hoolihan . . . . . . . . . . . . . . . . . . . . . DERRY POWER

PATRICK PEARSE . . . . . . Teacher, poet, revolutionary. Born Dublin, 1879. He was the
guiding spirit, organiser and Commander-in-Chief of the Easter Rising of 1916. After six
days of resistance the insurgents surrendered. Pearse, with the Labour leader James
Connolly and thirteen others, was tried by court-martial and executed. It is in the role
of visionary and martyr that Patrick Pearse has become the most revered of letter-day
Irish patriots.
ACT I
The living room of Dermot and Grainne Gibbon in Foxrock—a suburb in Dublin's vodka-and-bitter-lemon belt.
The Time: A Winter's Evening

ACT II
Scene 1 The Motel. Fifteen minutes later
Scene 2 A few minutes later

There will be one interval of 15 minutes

I owe a tribute and an acknowledgement to Georges Feydeau. “The Patrick Pearse Motel” owes some of its construction to the principles embodied in the Feydeau farces of more than half a century ago, which established for all time that some matters are too serious to be turned into tragedies.

HUGH LEONARD

"The Patrick Pearse Motel" was first presented at The Olympia Theatre, Dublin, for the Dublin Theatre Festival 1971 by Olympia Productions, in association with Gemini Productions.

For H.M. TENNENT LTD
General Manager .......................... BERNARD GORDON
Assistant to Managing Director .......................... Anthony Howell
Company and Stage Manager .......................... Caroline Fitzgerald
Deputy Stage Manager .......................... Eddie Doyle
Assistant Stage Manager .......................... Ian Dow
Production Manager .......................... Joe Davis
Lighting Designer .......................... Lily Taylor
Chief Costume Supervisor .......................... Vivienne Byerley
Press Representative .......................... (437 3581)

Miss Moira Redmond’s costumes by M. Berman Ltd.
Miss Mary Cluskey’s dress by Clodagh Limited
Men’s clothes by Aquascutum of Regent Street

GODFREY QUIGLEY

Godfrey Quigley, who was last seen in the West End in “Play with a Tiger” at the Comedy Theatre in the early sixties, started his acting career in Dublin where he was a founder member of the Dublin Globe Theatre in 1954. He was also a founder member of the Dublin Theatre Festival, directing or playing almost every year, and received the Award for the Best Actor in 1956 and 1957 for his performances in “Detective Story” and “Romper Stomper”.

In 1969 he played the Earl of Warwick in a European Tour of “St. Joan” with Siobhan McKenna and Michael MacLiammoir, and also directed “Arms and the Man” with Cyril Cusack in the 1960 European Tour. Other productions in which he has played leading roles include “Pictures in the Hallway” at the Mermaid Theatre and in Dublin, “Bishop’s Bonfire” at the Mermaid, “Dazzling Prospect” at the Globe, “The Playboy of the Western World” at the St. Martin’s, “Juno and the Paycock” at the Lyceum, Edinburgh, and “The Odd Couple” and “Staircase” in Dublin.

He has also acted with the Royal Shakespeare Company during their season of 1965, and played the lead on Broadway in Brian Friel’s “The Mundy Scheme”. His work in films has included “Nothing but the Best”, “The Reckoning”, “Get Carter”, and Stanley Kubrick’s “Clockwork Orange”. Among his many television appearances he has been seen in “The Plough and the Stars”, “Man and Superman”, “Long Voyage Out of War”, and “The First Freedom” (Trial of Daniel and Sinyavsky).
MAY CLUSKEY

May Cluskey, who was born in Dublin and studied drama at the Brendan Smith Academy, is making her first appearance in the West End. She began her career at the age of fifteen and was invited by the Abbey Theatre to audition for the Company at the age of seventeen. Her stage roles in Dublin have included "Amanda" in "The Glass Menagerie", "Maisie Madigan" in "June and the Paycock", and "Nana" in "After the Fall", and she has also appeared in "Awake and Sing", "I Am a Camera", and "Miss Julie". At the Paris Theatre Festival she appeared in James Joyce's "The Voice of Shem" and in W.B. Yeats's "Countess Cathleen", and recently played "Mrs. Wilson" in Brian Friel's "Lovers" in St. Paul, Minnesota, U.S.A. In 1968 she received the Jacobs Award for the Best Actress on Radio Telefis Eireann, and in the following year she gained the Actors' Church Union Award for the Best Supporting Actress at the Dublin Theatre Festival. Her work in television has included "Vendetta" and "Exile" for the B.B.C. and "The Plough and the Stars" and "Tolka Row" for R.T.E., and she was seen in the films "Young Cassidy" and "Ulysses".

DERRY POWER

Derry Power, who was born in Cork in 1935, joined the Abbey Theatre, Dublin, in 1955 and stayed until 1960. Since then he has been a freelance actor in London and Dublin. His appearances in the West End include "Stephen D" at the St. Martin's Theatre, which he afterwards played in Paris and Zurich, and "Philadelphia Here I Come" at the Lyric Theatre. He has also done "Stephen D" for B.B.C. television, and other television appearances in this country have been in "Maigret", "2 Corr", "The Larkins", "Love Story", "Escape", and recently in Hugh Leonard's adaptation of the James Joyce story, "The Dead". Among his films are "The Italian Job", "Sacco and Vanzetti" and "Underground". He is the author of a radio play, "Too Much Freedom" which was broadcast on Radio Eireann, and he wrote sixteen episodes of a drama serial currently being transmitted by Irish television.

PATRICK LAFFAN

Patrick Laffan, who is a graduate of University College, Dublin, where he directed the Dramatic Society, began his stage career at the Abbey Theatre and has played about 75 roles at that theatre. He was last seen on the London stage at the Aldwych World Theatre Season in 1964 and 1966 when he appeared in "Juno and the Paycock" and "The Plough and the Stars", and last year at the Old Vic in "The Wall of the Saints". Other tours abroad have included a visit to Florence and Edinburgh in 1968 when he appeared in "The Playboy of the Western World" and "Shadow of a Gunman", and he played "Young Marlowe" in "She Stoops to Conquer" at the Paris Festival de Nations in 1969. Recently he played "Stanislaus" in "Mr. Joyce is Leaving Paris" at the Dublin Festival. His television work includes two documentaries, "O'Casey" for the B.B.C. and a programme on James Joyce entitled "Under and Over". The films in which he has appeared have included "The Girl with Green Eyes", "Young Cassidy", and "Darling Lill".

ROSEMARY MARTIN

Rosemary Martin, Birmingham born, studied at R.A.D.A. before making her first appearance in "Under Milk Wood" at the Lyric, Hammersmith. She played her first leading role in the West End as "Amanda" in a revival of Noël Coward's "Private Lives" at the Duke of York's Theatre in 1965. She has since been seen in the farce "See How They Run", and in two H. M. Tennent productions, Neil Simon's comedy "The Odd Couple" at the Queen's Theatre and the John Mortimer-Faydeau farce "Cat Among the Pigeons" at the Prince of Wales. During the intervening months between these two productions she costarred with Cleo Laine in a John Dankworth musical based on Bernard Shaw's life, "Boots with Strawberry Jam" at the Nottingham Playhouse, and toured Australia starring in a season of Noël Coward's plays. Early in 1971 she went to the O'Keefe Centre, Toronto, to star with Beryl Reid and Patrick Cargill and the London company of Coward's "Blithe Spirit". Her many television appearances have included such plays as N. F. Simpson's "Three Resounding Tinkles", "Slight Case of . . ." with Roy Kinnear, "The Dilke Affair" and Armchair Theatre's "Fair Swop".
HUGH LEONARD
Hugh Leonard, who was born in Dublin in 1926, was a civil servant for 14 years until 1959 when he began writing professionally. After a two-year stint with Granada Television in Manchester, commuting to Dublin at weekends, he moved to London as a freelance. His television work includes "Silent Song" (Italia Prize and Writers' Guild Award) and such plays as "The Retreat", "Great Big Bland", "Love Life", the "Irish Boys" trilogy, "The View from the Obelisk" and the recent "Pandora". He has adapted works by Dickens, Wilkie Collins, Dostoevsky, Flaubert, Emily Bronte, Conan Doyle and Somerset Maugham, and has written most of the plays in "The Sinners" TV series. He is also the author of the comedy series "Me Mammy". His stage plays include "The Big Birthday", "A Leap in the Dark" (both for the Abbey Theatre), "Madigan's Lock", and eleven plays (during the past eleven years) for the Dublin Theatre Festival: "A Walk on the Water", "The Passion of Peter Ginty", "Stephen D'Y", "The Poker Session", "Dublin 1", "The Saints Go Cycling In", "Mick and Mick", "The Quick and the Dead", "The Au Pair Man", "The Barraaks" and "The Patrick Pearse Motel", which is his fourth play to transfer to London. His screenplays include "Interlude" and the recent "Percy". Last year he took advantage of the new tax-exemption law for writers living in Ireland and returned home. He now lives by the sea in Killiney, near Dublin, with his Belgian-born wife Paulie, his daughter Danielle and three cats. His hobbies are travel, book-buying, vintage movies and avoiding the cats. He is currently planning his next play "The Adolf Hitler Synagogue".

JAMES GROUT
James Grout trained at R.A.D.A. and then spent two years with the Stratford-upon-Avon Company touring Australia and New Zealand. Later he went into repertory and first appeared in the West End in "The Mousetrap". He has played major roles in many plays in the West End, including Terence Rattigan's "Host", in 1963 he created the role of "Chitterlow" in the smash-hit musical "Half A Sixpence" and subsequently played this part for a year when the musical went to New York. His most recent appearance in the West End was in David Mercer's "Flint" at the Criterion Theatre last year. On television he is best-known as one of the co-stars of the highly successful series "The First Lady", and was recently seen in "Husband and Wife" in the current ITV "Ten Commandments" series. Although "The Patrick Pearse Motel" will be the first play he has directed in the West End, he has directed several productions outside London, such as "She Stoops to Conquer" and "Richard II" at the Oxford Playhouse, and "The Merry Wives of Windsor" for the New Playhouse Theatre at Leeds.

For QUEEN'S THEATRE
R. S. Swift
Rodney Collins for enterPRess publicity ltd. (01-437 2274)
Brenda Thomas
Eric Tann

At Evening Performances only—Coffee with biscuits Price 7½p is served by the Attendants. To facilitate service patrons are requested to order in advance. Loss at 7½p. Squash at 5p and Chocolates at usual prices.

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 be 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.
THEATREPRINT

continued from first coloured page

Sleuth is easily the most ingenious thriller for years. So involved and tricky are the proceedings that the drama critics played the game nobly and refused to divulge anything that occurred. Vivat! Vivat Regina!, Robert Bolt's most successful play to date, treats the evergreen subject of Elizabeth and Mary, Queen of Scots in enthralling fashion, aided by some exciting new stage techniques. The Winslow Boy, triumphantly revived, shows Rattigan at his skilful best, and his latest play, A Bequest to the Nation, deals movingly with the relations of Nelson and Emma Hamilton in the year leading up to Trafalgar. Abelard and Heloise, by Ronald Millar, a pillar of the Establishment with his adaptations of C. P. Snow's novels, has given him perhaps his greatest success, and it was no fault, or desire, of his that the nude love scene, which plays an unimportant part, conducted as it is in a dim, tenebrous light, should have received so much idiotic publicity. Those unique comedians, Alastair Sim and Robert Morley are drawing the town to their respective comedies, both revealing the brilliance in construction and dialogue of those masters of their craft, William Douglas Home and Alan Ayckbourn.

London is now unquestionably the world centre of Theatre. During the summer months, which used to be considered the dead season, with half the theatres closed, the West End is now packed with visitors from abroad to whom our theatres represent an integral part of their holiday. Some Americans even come over to see their own Broadway hits at a cost at least a third cheaper than prevails in New York. London, with its own National Theatre and R.S.C., together with Stratford-on-Avon and Chichester, provide the roundest theatrical entertainment not to be encountered in any other country in the world.

No doubt the iconoclasts are incensed by the obstinate survival of the despised Well-made Play which they have tried so hard over the years to jettison on the dustheap. But there is nothing stuffy or outmoded about the current hits I have mentioned. Nobody suggests that we should return to the era when Dame Marie entered through French windows with gardening gloves and a seau, and Dame Lilian presided impeccably over a massive Edwardian silver tea service; delectable though these sights undoubtedly were.

We have progressed a long way since those days, which seem as remote, theatrically as the custom, unthinkable to modern playgoers, of the entire cast lining-up at the close of each act to take their calls, regardless of the fact that they might include a corpse recently done to death in full view of the audience. Noël Coward, ever a pioneer, was the first, I believe, to wag a minatory forefinger and abolish this odd occurrence.

But the Well-made Play, now bringing so much pleasure to audiences and profit to its creators, is clearly back at the top of the pops. Long may it remain there!

© David Fairweather 1971
A FAIRY TALE RESTAURANT.

By Henri De Rousard.

I am invited to a lot of cocktail parties and I find that people are always asking me where to eat or how to cook this dish or that, so it was a great change when at a house in Eaton Square Lady "P" took me by the arm, led me into a corner, and sang the praises of a restaurant she had been to the previous week. Not having been able to get a word in until she had quite finished I then asked the name of the establishment, "Oh! how silly of me", she said, "I've forgotten", Now I was frustrated; fifteen minutes of superlatives and she's forgotten the name. Woman! "Darling", she scolded, almost bursting my eardrums. His lordship turned his head gracefully and said quite quietly, "It's either L'Artiste Affame or the Secret Place in the Old Brompton Road". He had obviously heard every word.

Having promised I would go and sample it or them, she vanished back into the hubbub of the throng.

It was a few days later when I called a cab and asked the driver to take me to the Old Brompton Road. We had driven almost the whole length and were just crossing the junction of the Earl's Court Road when I spied a black and white blind with The Secret Place inscribed upon it. It was No. 243 Old Brompton Road and down one wall was written L'Artiste Affame, so I had come to the right place. It did not look particularly inviting from the outside but as soon as I opened the door I was in a fairy land. I could imagine how Alice might have felt when she walked through the looking glass. The decor was simple but incredibly unusual, there was an original carousel in the window which housed about four tables, old magic lanterns played nursery rhyme pictures on the walls. The tables, some of them old butchers chopping blocks, were scrubbed white. "Good evening, Sir", somebody said almost making me jump. Everyone was friendly and I was made very comfortable downstairs in front of a roaring open fire. The copper was glowing and all the interesting objects d'art stood out against the white walls. I ordered my meal which was beautifully cooked and equally well served. There was a good selection of wines by Morgan Furze, I tried the carafe which at £3.00 was good value. Sipping my coffee, watching peoples faces and the shadows created by the flickering candles, I wished I had brought a girl with me as it was surely one of the most relaxing and romantic little restaurants I had ever dined at. On the way out I passed the kitchen, which was spotless, and spoke to the chef who was French, I congratulated him on his food which was certainly some of the best I have tasted for a very long time. I have been back five times since and the standard hasn't falttered; try Avocet Crème et Caviar, soup aux moules, fruit aux bananes and soufflé.

Open 7.00. Last orders 12.00 Monday to Saturday. Tel: 373 1659 and thank you sincerely Lady "P"; it was worth the ear drum.

Keith Prowse is where to get your theatre tickets in London!

Your visit to London begins at Keith Prowse, Britain's largest entertainment booking service.

Get 'the best seats' from the experts—no problems. One unique service for Theatre and Cinema—Sporting Events—Concerts—Opera—Ballet—Variety Shows—Coach Trips and Sightseeing Tours.

Keith Prowse has over 40 branches in central London, and has served the entertainment community for over 150 years.

Branches
- 5/6 Coventry Street, W.1
- 50 Fenchurch Street, L.C.3
- American Express Co., 6 Haymarket, S.W.1
- 374 Bishops Avenue, W.1
- 47 Kensington High Street, W.8
- 93 brighton Road, S.W.1
- 6/8 Charing Cross, London, S.W.1
- 8 Martin's Court, W.C.2
- Victoria Station, B.W.1
- Thomas Cook 45 Berkeley Street, W.1
- 50 New Bond Street, W.1
- 21 Throgmorton Street, E.C.2
- Chadwick Bros 153 New Bond Street, W.1
- 74 Corn Hill, E.C.5

Hotel Branches
- Belgravia Hotel
- Clarendon Hotel
- Duke of York Hotel
- Grosvenor House Hotel
- Grosvenor House Hotel
- Inns On The Park
- Mount Royal Hotel
- Park Lane Hotel
- Piccadilly Hotel
- Park Hotel
- Regent Palace Hotel
- Ritz Hotel
- Savoy Hotel
- Sonesta Tower Hotel

Hotel Branches
- Metropole Hotel
- Waldorf Hotel
- Westminster Hotel

Stores
- Bournemouth
- Old Boultings
- Civil Service Stores
- Harrods Ltd.
- Selfridges Ltd.
- Simpsons (Piccadilly) Ltd
- Swan & Edgar

KEITH PROWSE everywhere in London for your best entertainment

Get your free "London Map and Weekly Entertainment Guide" from hotels and all Keith Prowse Branches
Would you let these men loose on your mortgage problem?

At first sight—probably not. Frankly, these days Richard Croucher and David Reoch can think of more amusing things to do than sit in their office day-in day-out, broking mortgages and insurance. Over the years, success at solving impossible house purchase problems for people has made them rich, eccentric, given to long lunches, and the commissioning of wasteful advertisements. However, if you have a mortgage problem, and you can catch them during one of their infrequent visits to their office they will listen to your case and go to endless trouble on your behalf to make sure you get the very best possible rates available. It is zeal like this which has made respected, by Building Societies and Insurance Companies throughout the land, the name of Croucher Reoch & Partners, Insurance and Mortgage Brokers, Eagle House, Jermyn Street, London W.1. Tel: 01-839 5735.
After the show try some of our current successes

**EATING AT NIGHT**

**BELOVED OCTOPUS**

**KISS ME SKATE**

**A PLAICE IN THE SUN**

**CATCH MY SOLE**

**WINE WITH EVERYTHING**

**RUNNING AT**

**King Bomba**

37 OLD COMPTON ST SOHO

London's chic bar for fish and chips, oysters and hamburgers. Selected carafe wines and champagne. Prices from 43p (8/7) main course. Take-home packs also. Open 11.30 a.m. to Midnight Monday to Saturday. (Closed Sundays)

Enjoy the country life with Huntley & Palmers Butter Osborne
"How long?"

You can answer this cry of despair through the D.G.A.A. and help end the misery and fear of hundreds of old people, eking out their dwindling resources, dreading a forced separation from a dearly loved companion through inability to maintain their homes. You can also bring friendship and financial aid to frail, lonely old people, mostly victims of inflation, in comfortless single rooms. When they are no longer able to look after themselves, the D.G.A.A. provides for them, without separation, in Nursing and Residential Homes and assists with fees in private homes.

Over £550,000 is needed annually. Please help now by cheque, covenant or bequest.

Distressed Gentlefolk’s Aid Association

Patron: Her Majesty Queen Elizabeth The Queen Mother. President: Her Royal Highness The Duchess of Kent.

Vicarage Gate House, Vicarage Gate, Kensington, London W.8. Tel. 01-229 9341/6
This superb photograph of the baldachino and High Altar was specially taken for the Pitkin 'Pride of Britain' book *St. Paul's Cathedral*. This is just one of the 130 titles in the world-famous series of beautifully illustrated pictorial guide books. Price 20p each, they are obtainable at most showplaces, many bookstalls or direct from Pitkins, 11 Wyfold Road, London S.W.6. Write or telephone 01-385 4331 for list.
A little gold can enrich the whole scene.