THEATRE CHIT-CHAT

It is doubtful whether any year at the Palace Theatre has been as remarkable as 1955, when Peter Darbeney presented an astonishing array of international attractions, commencing with Antonio and ending with the Pillar Lopez Spanish Ballet. And in between came other classics. The Stratford-upon-Avon Shakespeare Memorial Theatre Company led by Sir John Gielgud and Peggy Ashcroft and the outstanding Classical Theatre of China, which caused an impact almost unparalleled in theatre history.

The 1956 International Season at the Palace Theatre is now in full swing, and the current attraction is the fabulous "Ballets de Paris de Roland Petit". Petit has been joined by his former partner (also his wife, incidentally), Renee Jeanmaire, who, in addition to being the Premiere Danseuse of France, has become a big "name" in the film world. There is, too, some exciting dancing from the other three principals, Violette Verdy, Yevoriki Miskar and American Buzz Miller.

The Company dance four ballets at each performance—"La Chambre" and "Les Belles Damnees", two London Premiers which feature Buzz Miller, Violette Verdy and Yevoriki Miskar; "Carmen" with Petit and Jeanmaire and "Le Loup" in which Violette Verdy is partnered alternatively by Roland Petit and Robert Pomie.

In June comes the first visit here of the Hungarian State Dance Company of 130 singers and dancers and a large orchestra. The whole Company and method of presentation will hold great novelty for British audiences. On 18th September Antonio—perhaps the greatest Spanish dancer of them all—returns for an eight-week visit with his Company. The International Season will close in December with French plays by the Jean-Louis Barrasit and Madeline Renaud Company. By then it will be Pantomime time again, and George Formby will be at the Palace in Emile Littler's "Dick Whittington".

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London's top-line hit still continues to play to packed houses at the Cambridge Theatre. "The Reluctant Debutante" will very soon be playing its 400th performance. Judy Campbell has now taken over the part from Celia Johnson and delights everybody as "Sheila Broadhurst". Wilfrid Hyde White undoubtedly has the part of his career, making those dry quips which so delighted the vast television audience when the show went over "Vision" some months ago.

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present

ROMANOFF AND JULIET

by

PETER USTINOV

Directed by DENIS CAREY

First Performance, Thursday 17th May 1956

MONDAY to FRIDAY at 7.30 p.m. SATURDAY at 5.0 & 8.30 p.m.

Matinee: THURSDAY at 2.30 p.m.
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ROMANOFF AND JULIET

Cast in order of appearance:

First Soldier ................. JOE GIBBONS
Second Soldier............... DAVID LODGE
The General .................. PETER USTINOV
Hooper Moulsworth ............ JOHN PHILLIPS
Vadim Romanoff .............. FREDERICK VALK
Igor Romanoff ................ MICHAEL DAVID
Juliet ......................... KATY VAIL
The Spy ....................... DAVID HURST
Beulah Moulsworth .......... JOSEPHINE BARRINGTON
Evdocia Romanoff .............. MARIANNE DEEMING
Junior Captain Maria Zlotochienski .... DELPHI LAWRENCE
Freddie Vanderstutt ......... WILLIAM GREENE
The Archbishop .............. EDWARD ATIENZA

Directed by DENIS CAREY

The scene is set in the main square in the capital city of the smallest country in Europe

Act I
Dawn to morning

Act II
Noon to afternoon

Act III
Evening to night

Scenes and costumes designed by Jean Denis Malles

Music for the Ballets composed by ANTONY HOPKINS

Manager ..................... GEORGE FORD
Stage Manager ............. ELIZABETH DAVIES
Assistant Stage Manager ... LEONARD WALKER
General Manager ............ PHILIP ALGER

Manager ..................... IAN KEITH

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REFRESHMENTS—The Management desires to draw the attention of its guests to the special period of sales, prior to, during and after performances which are served by the barstools in the auditorium.

The Management reserves the right to refuse admission, and to alter this programme, or to make any alterations in the cast which may be rendered necessary by illness or other circumstances.

Street-dress is required to remove hat or any kind of head-dress. The rule is framed for the benefit of the audience and the Management urges that it will appear to everybody that it behooves

In accordance with the requirements of the Lord Chamberlain—1. The public may leave at the end of the performance by all exits and all doors must at that time be open. 2. All persons, passengers and pedestrians must be kept entirely from fire-engine area. 3. No person shall enter or pass any person in any of the persons occupying the fire-engine area. 4. The fire-engine shall be permitted to proceed to the stage front to any of the persons occupying the fire-engine area. 5. The fire-engine shall be permitted to proceed to the stage front to any of the persons occupying the fire-engine area.
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The Management desire to draw the attention of their Patrons to the Special Service of Teas, price 1s. 9d., at Matinees, and Coffee with biscuits, price 1/- at Evening Performances which are served by the Attendants in the Auditorium.

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