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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 shop place.

The other day I stopped to browse in Alfred Dunhil 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 Sothebys 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 Stradavarius violin - a wine sale - Ballet, Theatre, Opera decor and costume designs - Great masterpieces from old masters like Goya, Canaletto, Lauret and Haus Hols - important silver.

Sothebys 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 cost 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 intriguing 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. Situated in the cellar it is referred to as a Bistro and Bar, which indeed it is, but in fact the food is more than Bistro standard.
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"You're a riot, Mrs. M." — Daily Sketch

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"It should run for years." — Sunday Express

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THE EDWARDIAN THEATRE by J. B. PRIESTLEY

The Edwardian Theatre, both in the West End and the provinces, was almost as far removed from the mainstream of European Drama as it would have been if it had been taken to Afghanistan. Masterpieces appearing regularly in foreign capitals were either ignored altogether or given an occasional tentative matinée performance. It was not that the Edwardians disliked playgoing; they loved it. London was well provided with theatres and indeed with actors and actresses of notable talent, much admired, some of them idolised, players who could have acted anything. But where on these stages were the famous international dramatists? Well, to take just one example, if only because it is close to my heart—Chekov's masterpiece, The Cherry Orchard. It was put on by the Stage Society in 1911 and the two performances, very bad anyhow, were a disaster. We have here then a very curious situation, a London filled with enthusiastic playgoers that was ignoring the best work of the European Theatre. All those playgoers were not stupid; some of them were extremely clever men and women. Why then this dislike of or indifference to serious modern drama?

The answer falls into two parts. The first is concerned with Shakespeare. During this period under review visitors to London would be unlucky if they could not find an important production of Hamlet, Othello or Macbeth, plays not noticeably lacking seriousness and weight. And many people, particularly the members of the Edwardian upper middle class, felt they ought to attend these productions. There was much interest too in comparing performances of these famous tragic parts. In short, Shakespeare claimed a large share of serious playgoing. If you wanted culture in the Theatre, then here was the great Bard himself. (This applied to the provinces as well.) The second half, though it is really more than half, of my answer is concerned with the peculiar attitude of the English towards playgoing, especially in the West End. They did not, perhaps to some extent still do not, go to the theatre as they might go to a concert or an exhibition of pictures. There was a party spirit, a night-out feeling, about their playgoing, not perhaps in the pit and the gallery but certainly in the more expensive stalls and dress circles. They did not simply go to the theatre, as people largely did abroad, but fitted in a visit to a play as part of an evening's entertainment. George was on leave from the East; Rupert and Monica were celebrating their engagement; Aunt Kate was

continued on last coloured page
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.

THEATREGOERS' QUIZ

1. Match the following plays with their authors:
   a) While the Sun Shines 1) Graham Greene
   b) Design for Living 2) Somerset Maugham
   c) Our Betters 3) Terence Rattigan
   d) Five Finger Exercise 4) Noël Coward
   e) The Living Room 5) Peter Shaffer

2. Which West End Theatre opened on 28th April 1897 with a production called "The Seats of the Mighty"?

3. In what year was J. M. Barrie's 'Peter Pan' first produced? 1898, 1904, 1911.

4. Who wrote and composed 'Perchance to Dream'? Noël Coward, Charles Zwar or Ivor Novello.

5. 'Kiss Me, Kate' is based on one of Shakespeare's plays. Which?

Answers:

1. 2
2. 3
3. 5
4. 4
5. Ivor Novello
By arrangement
with Hugh Wontner

John Gale
for Volcano Productions Limited

presents
Jeremy Hawk

Muriel Pavlow

Terence Longdon

in

The Secretary Bird

by
William Douglas Home

with
Sandra Duncan

and
Betty Woolfe

Directed by
Philip Dudley

Settings by
Hutchinson Scott

First performance
at this theatre
Wednesday,
16th October, 1968
Jeremy Hawk was born in Johannesburg of theatrical parents and left at the age of two. He was brought up in Yorkshire and educated at Harrow. He commenced his stage career thirty odd years ago and made his first West End appearance at the Comedy Theatre in New Faces in 1939. Since then he has been in numerous West End productions, including Ladies in Retirement, Jane, Dark Summer, Harvey and The Lyric and Globe Revues. His many television appearances include shows with Benny Hill, Sid Caesar and, for five years, the highly popular Criss Cross Quiz. In 1968, for almost a year he played 'Percival Browne' in the revival of The Boy Friend at the Comedy Theatre, London. Most of last year Jeremy was starring in South Africa in The Secretary Bird returning to go immediately into The Happy Apple at the Apollo Theatre, London.
Muriel Pavlow who plays the part of Liz last appeared in the West End in 1968 in According To The Evidence which was also at the Savoy Theatre. Prior to that she had a number of notable successes in Odd Man In, and Arsenic And Old Lace, as well as two outstanding tours of Australia in 1959/60 and 1963/64 with her husband, Derek Farr. She has appeared in many films and on television, most recently in Call My Bluff. She is bi-lingual in English and French, having been educated in England, France and Switzerland.

Sandra Duncan who plays the title role, was born in Liverpool, but lived for many years in India. She originally trained as a dancer but gave it up for acting and studied at RADA for 2 years. Extensive repertory experience followed, playing at Lincoln, Edinburgh, Ipswich, Guildford and Oxford. On television she has appeared in Big Broadcast of Little Hogg, Mr. Rose and Coronation Street. Her first West End play was Abelard & Heloise where she appeared as a nun and understudied Diana Rigg in John Gale's successful production now running at Wyndham's Theatre.

Terence Longdon who plays John Brownlow has done numerous television series including more recently This Way For Murder for BBC TV, and The Avengers for ABP. He has also appeared in various films, including some of the Carry On series. His last theatre appearance was in Tea-Cups and Robert's Wife at the Yvonne Arnaud Theatre. He has appeared for John Gale twice, in The Sacred Flame and Minor Murder.

Betty Woolfe who plays the part of Mrs. Gray was originally a singer, and then she turned to straight acting first in repertory and then in many West End plays, among them The Happiest Days Of Your Life, My Fair Lady and The Solid Gold Cadillac. She played Madame D'Artagnan in The Three Musketeers on television and has appeared in many other television productions and in films.
The Secretary Bird

Cast in order of appearance
Jeremy Hawk
Hugh Walford
Muriel Pavlow
Liz Walford
Betty Woolfe
Mrs. Gray
Sandra Duncan
Molly Forsythe
Terence Longdon
John Brownlow

Time: The present
Scene: The living-room of the Walford's country home
Scene 1
Friday night
Scene 2
Saturday morning
Interval of 15 minutes
Scene 3
Saturday night
Scene 4
Sunday morning
At the piano
Betty Robb
Jeremy Hawk
as Hugh

Muriel Pavlow
as Liz
The Secretary Bird

Top
Jeremy Hawk as Hugh
Terence Longdon as John
Sandra Duncan as Molly
Muriel Pavlow as Liz

Above
Muriel Pavlow as Liz
Betty Woolfe as Mrs. Gray
Top
Sandra Duncan as Molly
Jeremy Hawk as Hugh

Above
Terence Longdon as John
Jeremy Hawk as Hugh
For John Gale and Volcano Productions Limited
Production Manager David Fleming
Company Manager and Stage Manager Neville Granger
Deputy Stage Manager Joan Hemingway
Production Secretary Anne Carr

Assistant to Mr. Gale Ilse Beaumont
Wardrobe Mistress Rose Swale
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The Management reserve the right to make any alteration to the cast and reserve the right to refuse admission.

The use of cameras and sound recording machines is prohibited in the Auditorium.


Card Table supplied by Veno Limited of Tipton Staffs.

Miss Pavlow’s and Miss Duncan’s clothes designed by Hazel Graeme of Knightsbridge

Jeremy Hawk’s shirts, knitwear, slacks, pyjamas and dressing gown by Marks & Spencer
Theatregoers' Crossword Puzzle No. 5

Across
1. Not always when scene-shifters are required? (2,9)
9. A standard feature of King John or Macbeth (4)
10. Act as best man? (4,3,4)
11. Strange end pursued by a girl (4)
14. Swallow coming in to warble in the auditorium? (7)
16. Sporting chance to put a score together (7)
17. Working conditions on the highway? (5)
18. Nothing we'd failed to settle (4)
19. Its purpose may be to restrain a group of players (4)
20. Choral work the New York opera house is about to bring back (5)
22. Boorish fellow who provides amusement in The Stoops to Conquer (7)
23. Drab set redesigned for an expert (7)
24. "Some there be that shadows..." (The Merchant of Venice) (4)
28. Arrived at a small station and stopped? (4,2,1,4)
29. A detail I came across in retrospect (4)
30. It makes one afraid to take part (5-6)

Down
2. Unseen danger when a role is taken up (4)
3. A state requiring economic aid (4)
4. Naturally making an audible come-back? (7)
5. Low place where there is beer after five (4)
6. Taking no active part in a golf organisation? (7)
7. More than competent as an actor, though not altogether satisfactory? (4,2,5)
8. The theatre we rely on for our good name abroad! (11)
12. An Elizabethan drama to your taste? (2,3,4,2)
13. The man responsible for the school play (5,6)
15. Achieved mounting success? (3,2)
16. The position of one who has retired? (2,3)
20. Oddly grim little worker moving from one place to another (7)
21. What actors do when leaving Heathrow? (4,3)
25. Austrian composer of unsuspectedly hidden depth? (4)
26. An Asian sort of hat I put on (4)
27. Frothy talk? Nonsense! (4)
coming up from Leamington and Uncle Henry from Devon; so why not all
join up for a ripping night in the West End, with dinner here, supper there,
and between them a musical comedy or a jolly good play, for which George
would book seats? As a central figure of this kind of evening Ibsen's *Ghosts,*
Strindberg's *The Father* or Chekov's *Uncle Vanya* would not have been
heartyly welcomed. Serious Continental drama and this playgoing in a party
spirit simply could not be reconciled.

So it would be one of George Edwardes's Gaiety shows or one of those
Viennese things, with all the waltzes, at Daly's; or a farce 'adapted from the
French' and just missing being 'a bit too near the knuckle'; or one of those
adorable laughter-and-tears pieces—Monica's and Aunt Kate's first choice—
by Barrie; or another light comedy, very funny but just a wee bit sharp at
times, by that very successful chap, Somerset Maugham. The latter was so
successful at this time that somewhere about the middle of it he had four
plays running together in the West End. This would be a feat even now. In
those days a production with a comparatively small cast and not too many
scene changes had a very modest 'get out' or running cost. It could carry on
comfortably even if the theatre on an average was only half-full, particularly
if the stalls—ten shillings and sixpence then—were not the emptiest part of
the house. Moreover, Maugham made clever use of 'the star system', often
specially writing parts for particular leading players whose names were
valuable to the box office. These years saw the emergence of new star players,
of whom Gerald du Maurier (a brilliant performer) was an example, who
were increasingly disinclined to go touring, unlike the older actor-managers
who had gone round the provinces for years and still continued to do so.
This disinclination finally drove a wedge between the theatrical West End and
the provinces, and partly explains the rapid growth of the cinema in the 1920's.

© J. B. Priestley 1970
This extract is taken from J. B. Priestley's book 'The Edwardians' published by William
Heinemann Limited.
A brief history of the Savoy Theatre

The story of the Savoy Theatre is bound up with the fortunes of Gilbert, Sullivan and D'Oyly Carte. During the run of H. M. S. Pinafore at the Opera Comique in 1878, Richard D'Oyly Carte decided to build his own theatre especially suited to the requirements of the new school of comic opera. After some difficulty, he found a suitable site, a rough sloping patch of ground situated close by the Thames Embankment, within the precincts of the ancient Savoy Palace and adjacent to the Chapel Royal. He purchased the freehold; plans for the theatre were drawn up by C. J. Phipps and it was built with great speed and efficiency by Messrs. Patman and Fotheringham, with the main frontage placed at the Embankment end of the plot and with a seating capacity of 988. There were many innovations. Among them the decor of the new theatre was outstanding and far in advance of any other theatre; but the great innovation new to London was "THE electric light". Through the enterprise of Richard D'Oyly Carte, the Savoy was the first theatre in the world to be lit by electricity.

Theatre opened on 10th October 1881 with Patience, by Gilbert and Sullivan, transferred from the Opera Comique, where it had first been produced on 23rd April 1881. The Savoy then became the home of the Gilbert and Sullivan operas, which were produced by Richard D'Oyly Carte as follows:—Iolanthe (25th November 1882), Princess Ida (5th January 1884), The Sorcerer (23rd October 1886), Trial by Jury (1st October 1884), Mikado (14th March 1885), Ruddigore (22nd January 1887), The Yeomen of the Guard (3rd October 1888), The Gondoliers (7th December 1889), Utopia Limited (7th October 1893).

During the interval between The Gondoliers and Utopia Limited, when Gilbert and Sullivan were estranged, various other pieces were produced, and after Utopia Limited there were a number of productions which were comparatively unsuccessful.

On 7th March 1896 The Grand Duke by Gilbert and Sullivan was produced but was a failure. It was their last joint effort. Gilbert's last opera Fallen Fairies, with music by Edward German, was produced here in 1903.

By this time, the Strand extension had been built to the Savoy Hotel, another enterprise that owed its inception to the imagination and business ability of D'Oyly Carte and, under the direction of his widow, Helen, the theatre entrance was moved from the Embankment to the Strand. In 1929, the Savoy Theatre was entirely reconstructed and given the form in which it is today. The new two-tier theatre was designed by Frank A. Tugwell with interior decorations by Basil Ionides. The reconstruction started directly after the long run of Journey's End on 3rd June 1929 (the play transferred to the Prince of Wales and the new theatre seating 1,234 opened a few months later on 21st October 1929 with a revival of The Gondoliers; there had not been a D'Oyly Carte season since 1909 at the Savoy Theatre. The Gilbert and Sullivan revivals of 1929/30 and 1932/33 were very popular. Other successful productions were Young Woodley (1928), which caused a stir and had a long run, Jolly Roger and Plaises! a Charlot Revue (1933), and after the outbreak of war in 1939 the outstanding productions were a Cochran Revue Light Up (1941), and The Man Who Came to Dinner, with Robert Morley, which ran for 709 performances from December 1941. D'Oyly Carte Opera returned for the Festival of Britain Season in 1951, and in 1954 when Princess Ida was revived. Recent years have been marked by Noel Coward's musical Sail Away (1962) and The Masters, a C. P. Snow adaptation, with John Clements (1963), and Tennessee Williams' The Night of the Igauana (1965). A Gala Season of the Gilbert and Sullivan Operas was presented by the D'Oyly Carte Opera Trust in 1961/2 with enormous success.

The theatre is owned by a Company of which Rupert D'Oyly Carte was Chairman for many years, and now his daughter Bridget D'Oyly Carte is the family representative in the third generation. The present Chairman is Hugh Wotton, of the Savoy Hotel whose father, Arthur Wotton, played Orinio in the Granville-Barker production of Twelfth Night at the Savoy, with Henry Ainley and Lilah McCarthy, in 1910. Another Director is Sir A. P. Herbert, who is too well-known to need any introduction.

The story of the Savoy Theatre in its early years is told in GILBERT, SULLIVAN AND D'OYLY CARTE by Francois Collier and Cunningham Bridesman (1927) and many other books on the partnership.
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